

Newburgh, N. Y.  
January 11, 1959

Dear Mrs. Halpert,

You and your guests are invited to the preview opening of Cornell's FINE STONES GALLERY, Newburgh, on Sunday, January 25th from 2 until 5 p. m. Fine Stones will show, from an artist's collection, a selection of prints and drawings that includes Daumier, Goya, Sloan, Hogarth.

I hope you can make the drive to Newburgh on the 25th as I am interested in showing in a group show, one piece each by Kuniyoshi, Shahn, Sheeler etc. - direct from the Downtown Gallery.

Perhaps you will think of this: good will in the hinterlands may become extremely important one day, and after all who knows what will be until it is? when important pictures are exhibited in the right atmosphere in a small city.

Cornell's FINE STONES GALLERY is located on the second floor of Cornell Jewelers, 53 Water Street, Newburgh, New York.

Sincerely yours,

*Frank Salantrie*

Frank Salantrie

41 Johnes Street  
Newburgh

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information published is true.



# KODNER INSURANCE AGENCY

Telephones MAin 1-0933  
VOLunteer 3-2881

7532 York Drive  
CLAYTON, MISSOURI

11/12/59

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mrs. Halpert,

Dr. Mays has let me know the situation concerning the "Ryder". I want to let you know & appreciate your effort in trying to help me authenticate it; but I'm afraid I cannot possibly give you any information concerning it, for personal reasons.

If you have not mailed it to myself or Dr. Mays yet, I could have a friend living in New York pick it up for me at your gallery. Please let me know how you wish to handle this. Thanks again.

Martin Feldman

Representing



ESTABLISHED 1925

Birmingham Fire and Casualty Company

A SOUTHERN COMPANY WITH NATIONAL RECOGNITION



IRVING LEVICK  
701 BENECA STREET  
BUFFALO 10, NEW YORK

MADISON 5210

January 12, 1959

Mrs. Edith Halpert  
Downtown Galleries  
32 East 51st St.  
New York, New York


Dear Mrs. Halpert:

I think I did pretty well, considering the fact that my wife did not throw me out with my selection.

She does not care for Rattner, and if it is no great inconvenience, I would like to return it and one day, get something in an oil that she will approve.

In going over your statement, I had the Shawn down on my record at \$350.00 and noticed it was billed at \$500.00. Was there some mistake on that?

Sincerely,

  
Irving Levick

IL/gm

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January 12, 1939

Director of Internal Revenue  
400 Lexington Avenue  
New York, N. Y.

Dear Sir:

In accordance with your request, you are advised that our records indicate a sale to the Wadsworth Athenaeum, Hartford, Connecticut, on March 12, 1934. The sale involved an oil painting by Stuart Davis entitled WIND which measures 20" x 36" for the sum of \$3500.

If there is any further information you require, please let us know.

Sincerely yours

RMH:la  
Copy to Mr. S.C. Cooper

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WORCESTER ART MUSEUM  
35 SALISBURY STREET  
WORCESTER, MASSACHUSETTS

TELEPHONE: PLeasant 2-4678  
CABLE ADDRESS: WORCART

January 12, 1959

Mrs. Edith Halpert, Director  
Downtown Gallery  
32 East 51st Street  
New York 22, N.Y.

Dear Mrs. Halpert:

Mr. Rich has just informed me that you will speak here on Sunday, April 5, at three o'clock. Your topic, "The Other Side of the Canvas," sounds wonderful. We are all delighted that you can come.

Would you send me a glossy photograph of yourself and some biographical information that we could use for publicity?

With best wishes,

Sincerely yours,

*Minnie G. Levenson*

(Mrs.) Minnie G. Levenson  
Curator of Education

MEL:sm

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Mark Topy  
Oil  
Lionel Feininger  
50 x 35  
Dinner with Ray of Light  
1944  
10,000.  
Red Man - White Man - Black Man  
1944  
25 x 28  
10,000.

Mr. Gordon M. Smith, Director  
Albright Art Gallery  
Delaware Park  
Buffalo, New York  
Gordon M. Smith  
Black Man - White Man - Red Man  
1944  
25 x 28  
10,000.  
Morris Graves  
Gordon M. Smith  
10,000.

Dear Mr. Smith:

As you requested I am now sending you a detailed list indicating the current insurance valuations.

Abraham Rattner	Oil	Bird Bath 1944 25 1/2 x 21 1/2	\$ 2750.
Hiles Spencer	Oil	New England Houses - 1924 42 x 25	2800.
Ben Shahn	Tempera	Spring 17 x 30	3500.
Horace Pippin	Oil	Self Portrait - 1940 14 x 11	1000.
Jacob Lawrence	Gouache	Going to Work - 1943 21 1/2 x 14 1/2	350.
Julian Levi	Oil	Margaret Boni Playing the Recorder 21 x 15 1940	750.
Yasuo Kuniyoshi	Oil	I Think So - 1938 40 x 31	8500.
Karl Zerbe	Encaustic	Gloucester Alley 1943 29 x 36	1100.
Preston Dickinson	Oil	Still Life 19 1/2 x 18	1000.
William Zorach	Mahogany	Floating Figure - 1922 9" H x 33 1/2" L	4500.

NOTE.....



2.

Mark Tobey	Gouache & Oil	Red Man - White Man - Black Man 25 x 28 1945	3,000
Lyonel Feininger	Oil	Dunes with Ray of Light #2 20 x 35 1946	10,000
Morris Graves	Gouache & W.C.	Black Waves - 1946 27 x 44	10,000

Gordon M. Smith, Director  
Horticultural Art Gallery  
Belvedere Park  
Buffalo, New York

Dear Mr. Smith:

As you requested I am now sending you a detailed list indicating

Sincerely yours,  
the current insurance valuations:

Abraham Rattner	Oil	Bird Bath 1944 22 1/2 x 21 1/2	\$ 2,750
Wiles Spencer	Oil	New England House - 1934 42 x 32	2,800
Ben Shahn	Tempera	Spring 17 x 30	3,500
Horace Pippin	Oil	Self Portrait - 1941 14 x 11	1,000
Jacob Lawrence	Gouache	Going to Work - 1943 21 1/2 x 14 1/2	350
Justin Levi	Oil	Margaret Bond Playing the Recorder 21 x 12 1940	750
Yasuo Kuniyoshi	Oil	I Think So - 1938 40 x 31	8,000
Karl Zerbe	Encaustic	Gloucester Alley 1943 22 x 36	1,100
Preston Dickinson	Oil	Still Life 19 1/2 x 18	1,000
William Zorach	Encaustic	Floating Figure - 1933 24 x 33 1/2	4,500

\*\*\*\*\*

not to publishing information regarding sales transactions. searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information published 60 years after the date of sale.



Fairleigh Dickinson University  
Rutherford, New Jersey

PETER SAMMARTINO  
PRESIDENT

Campuses at

RUTHERFORD, N. J.  
TEANECK, N. J.  
MADISON, N. J.

January 13, 1959

Miss Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Miss Halpert:

Thank you for your encouraging reply.

At the present time our collection is quite heterogenous. We have some good examples of the Renaissance period of the nineteenth century and of the contemporary era. We also accumulate a lot of junk which is normal. Some of the junk is still very useful as examples of different periods in art for our art appreciation classes.

We are getting this year a collection of 23 self-portraits by contemporary artists, among them Orozco, Evergood, Blatas, Soyer, Burlin, etc. We hope eventually that our institution will have the most outstanding collection of self-portraits anywhere.

When you decide to come out, please make sure that you call me about a week beforehand. In the meantime, thank you for your help.

Sincerely yours,

  
Peter Sammartino  
President

PS:bs

for publishing information regarding sales transactions, each one is responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

EDITIONS  
DE BEAUNE

Société à Responsabilité Limitée  
au Capital de 1.000.000 de Frs

5, Rue de Beaune - PARIS - 7<sup>e</sup>

Registre du Commerce Seine 55 B 4983 - C. C. P. Paris 316-280 - Tél. : BAB 09-32

Lang

Paris, 13<sup>e</sup> January 1959

With my best wishes  
for a successful New Year.  
What is happening with  
John Freed? -  
remember your visit at  
his exhibition here with  
most pleasure.

SHV TANARA sounds  
marvellously, he is a wonderful  
painter.

Yours sincerely -

Sylvan de Groot

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# THE MINNEAPOLIS INSTITUTE OF ARTS

201 East 24th Street, Minneapolis 4, Minnesota Telephone: FEderal 5-4256 Cable address: Minnart

Richard S. Davis, Director

13 January 1959

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

My dear Mrs. Halpert:

I too am very pleased with our success with General Mills, Inc., and I am even more pleased with your generosity in offering the Institute the two superb prints by Ben Shahn. I shall acknowledge the latter, officially, in the near future.

I am the man to whom you spoke regarding the study by Max Epstein. In fact, I think we spoke of it twice, when I brought Mr. Griswold to see you and when I came to your party for Mr. Weber. I look forward to receiving photographs, price, et cetera, as soon as possible.

With best wishes for a happy New Year,

Very sincerely,

Richard S. Davis

RSD:ml1



## Rensselaer Polytechnic Institute

TROY, NEW YORK

SCHOOL OF ARCHITECTURE

13 January 1959

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Edith:

I appreciated very much the talk we had last Friday and needless to say I am taking your advice - thanks much.

Since you were very busy, I hesitated asking you to take time to select the drawings for our big Contemporary American Drawing show on campus. We will appreciate it much if you will select one drawing by Marin, Weber, Shahn, Rattner, Kuniyoshi, Sheeler (you have a handsome small black and white Sheeler hanging in your apartment).

We will pick the drawings up February 21.

Fond regards,

A handwritten signature in cursive script, appearing to read "Edie".

Edward Millman  
Visiting Professor of Art

EM:jlj

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JACOB SCHULMAN  
29 EAST BOULEVARD  
GLOVERSVILLE, NEW YORK

January 13, 1959

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Mrs. Halpert:

I am pleased to enclose my Foundation  
check of \$1,075.00 in payment for the paintings  
that were sent to Syracuse University.

Many thanks for attending to this matter  
and, particularly, for your kind letter to  
Mr. Schmeckebier.

With kindest regards, I am

Sincerely,



JS:KB  
Enc.

P. S. In connection with the Kuniyoshi, please  
bill to the Benjamin Trading Corp., 38  
North Main Street, Gloversville, New York,  
and send it directly to me and I will see  
that it is paid.

Prior to publishing information regarding sales transactions,  
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**THE UNIVERSITY OF KANSAS MUSEUM OF ART  
LAWRENCE, KANSAS**

January 13, 1959

Mrs. Edith Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

Now that the New Year is upon us, we are going ahead rapidly with plans for our forthcoming Grant Wood exhibition, of which I wrote you last July. The show is scheduled to open April 12 and remain on view through May.

We would appreciate greatly learning from you whether or not the Downtown Gallery has any Woods in its collection, and if so, if you would be willing to lend them for our exhibition. (We cover all packing, shipping and insurance costs, of course.) Also, do you know of any dealers in New York who have such works and might be willing to cooperate with us?

With thanks for any assistance you are able to give us in this, I am

Yours very truly,

*Edward A. Maser*  
Edward A. Maser  
Director

EAM:dc

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or a reasonable search whether an artist or  
ing, it can be assumed that the information  
- 60 West 57th Street, New York 19, N.Y.

January 13th, 1959

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N.Y.

Dear Mrs. Halpert:

Martin Friedman advises me that two of the Stuart Davis prints, "Detail Study for Cliche" and "Sixth Avenue", are under consideration for purchase by the Walker Art Center. Would it be possible for me to have the other two, "Hotel de France" and "Rue Echaude" for the Sales and Rental Program? I gather from your invoice that we get 10% off on all but "Detail Study for Cliche".

I should also like to ask your advice on another matter. As you may know, the Sales and Rental Program has just received another grant for \$10,000 from the Rockefeller Foundation. During this second grant year we are to make a desperate stab towards solvency. Last year we sold about \$27,000, of which we received no commission on close to \$10,000 worth. Some of this can be avoided in the future by tighter procedures; some of it will always be unavoidable: clearly in instances when a dealer or an individual artist has come down in his price for a particular buyer, we can hardly expect to reap a commission in addition.

As you know, when our Sales and Rental Program was first set up, Harvey negotiated with various New York dealers on the basis of our being able to take a 10% commission on any sales, the equivalent of the standard museum discount. I learned recently that the procedure is somewhat different in the case of a local artist who has a New York dealer but who consigns work to our program independent of his dealer. I gather that in many such instances the dealer is content to let us take 20% and pay him 13 1/3.

During this year we have got to grab every penny we can in order to fulfill the conditions of the grant, and John Rood suggested I write to you for a general opinion on commissions on work consigned by New York dealers. Have I been naive in twiddling along with a 10% commission and would it be possible to get 20% - or is this out of the question? - or will we simply have to negotiate with each dealer independently?



Mrs. Edith Halpert, January 13 '59, con't:-

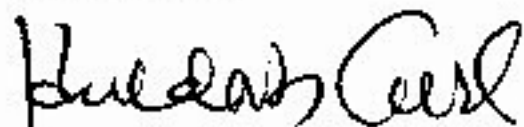
2

I thought I might also write to Hudson Walker and suggest that, as long as Sales and Rental Programs are sprouting all over the country, it would be very handy if Equity came out with some sort of code of ethics on the subject. As far as I can learn, they never have, other than generalized statements to the effect that the museum should try to sell local artists' work whenever possible. We are considering upping our local commission to 33 1/3%, again in an effort to make ends meet. Obviously, a program such as ours can't begin to offer the services to individual artists which a commercial dealer does, so there will be much discussion and explanation before we attempt to change from 15% to 33 1/3%.

I will much appreciate your advice. If possible, I would like to announce any changes in our fees as of the 1st of February. Martin or our registrar, Dorothy Berge, will be writing to you as soon as the two Walker purchases are confirmed and I do hope that it will be possible for me to have the other two prints for the Sales and Rental Program.

I shall look forward to hearing from you.

Sincerely,



Huldah Curl  
Director, Sales and Rental Program

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Jan 14-59

Dear Mrs. Halpert:

I am writing to you for some advice and assistance. Not in an official capacity but I believe that I am in a position to help direct some commissions to an American sculptor or sculptors.

Our city - just under 70 years old - is beginning to awaken to the desire to acquire objects of art - such as fountains & memorials etc - in public places.

V. I know of your reputation  
in the art world & know something  
of your taste in art. You could  
be of invaluable assistance to  
us if you would be so kind  
as to write me, recommending  
available American Sculptors.  
I noted in an old catalog  
such names as W<sup>m</sup> Gorach -  
Reuben Nakian, Robert Laurent  
& John Storrs as being associated  
with your gallery.

Altho not American -

Carl Miller work would please



3. acc public: Mestrovic too  
Slavic - A. Calder - too mobile -  
Addin too sensual - Brancusi  
too egg-head - Lipchitz - too abstract.  
(Just to show you Okla. City's  
conservative taste - I believe.)

We need a non-local  
artist. One already established  
or one with a gift -  
unmistakable.

Robert Garrison 1897-1944  
was reared in Okla. City. I'm  
sure you know of him.

4. If you prefer - any information  
regarding Sculptors will not be  
passed on - under your name.  
Just let me know. Also - any  
photographs you might make  
available to me would help  
& I'd return them if you wish.

Art has many facets. We  
need a sculptor (or sculptors)  
"who can make a direct  
statement" - in his work & from  
his mouth.

Thanking you I am  
Mrs. Ruth P. Andrews 1207 NW 82 St. City 14-OK



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I knew painter George  
Grammer - 71 North 2nd St. N.Y. City.

**MILES LABORATORIES, INC.**

1127 MYRTLE STREET

ELKHART, INDIANA

Jan. 14, 1959

WALTER R. BEARDSLEY  
PRESIDENT

Miss Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51st St.,  
New York 22, New York

Dear Miss Halpert:

I like the Georgia O'Keeffe very much and am inclosing  
my check, having just gotten back from a trip to Florida  
and California.

There is a glass on the painting and I am wondering if  
this should be, inasmuch as it is labelled as an Oil and  
I am wondering whether the glass won't detract from the  
painting.

I will be down in New York in a couple of weeks and will  
probably stop in and see you.

With very best regards.

Yours sincerely,



WRB:fm







DALLAS MUSEUM OF FINE ARTS, DALLAS 26, TEXAS

Downtown Gallery  
32 East 51st Street  
New York, New York (22)

Dear Sir:

In regard to the Ben Shahn silk screen  
"Wheat Field" which was recently shown in  
the exhibition here for Young Collections  
we have had a request for another print of  
it - this is in addition to the one sold  
from the exhibition.

Since they asked that it NOT be framed, I  
was hoping that you could send it very  
shortly. The treasurer from Young Collec-  
tions will subsequently send you a check  
for this print.

Sincerely,

A handwritten signature in cursive script that reads 'Jerry Jane Smith'.

Jerry Jane Smith

January 14, 1959

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# THOMAS A. EDISON INDUSTRIES

McGRAW-EDISON COMPANY

GENERAL OFFICES • WEST ORANGE, NEW JERSEY



Please reply to  
31 LAKESIDE AVENUE  
WEST ORANGE, N. J.  
ORANGE 3-6800

## VOICEWRITER DIVISION

January 14, 1959

Mrs. E. G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

We feel a definite responsibility to our customers for the good performance of their Edison Voicewriter equipment.

Our records indicate that your office has passed up the opportunity to put your equipment under Edison's famous Guaranteed Maintenance Service.

We are pleased with your confidence in the excellence and durability of our product. But may we offer this word of caution: With electronic equipment -- just as with your automobile -- it takes regular servicing to assure top performance. Over an extended period, your secretary may not detect even a sharp reduction in clarity of recording. This lessened quality shows up as time wasted in repeat listening, added fatigue, reduced accuracy.

During the course of a year these time losses could add up to an expense greater than the nominal fee Edison asks to keep your equipment operating at peak performance. For a very low price, here are a few of the benefits an Edison GMS policy offers you:

- ... Regular inspection, including complete testing, adjusting and cleaning.
- ... Service calls between regular inspections, at no extra charge.
- ... Replacement of all worn parts, without extra charge.

Most users of Edison equipment sign up for Guaranteed Maintenance immediately. May we have your order at your early convenience?

Cordially,

*Robert R. Abbott*

Robert R. Abbott  
General Sales Manager

Voicewritten  
by RRA:VC

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from the desk of  
SYLVAN LANG

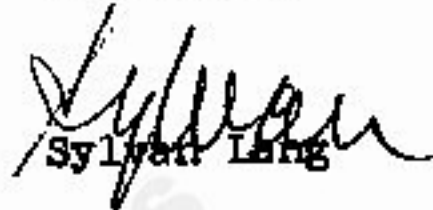
January 14, 1959

Dear Edith:

We never did receive the picture  
of the Stuart Davis and are leav-  
ing for Howard Manor, Palm Springs,  
California.

You might drop me a note there  
as to the size of the big picture.

Sincerely,

  
Sylvan Lang

HOKE LEVIN  
2247 PENNSCOT BLDG.  
DETROIT, MICH.

January 14, 1959

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Mrs. Halpert:

Maxine and I were going through our books last night and thought we might like to own a John Sloan or Charles Demuth, if we could find something that we would enjoy owning within our price class.

The subject came up as we were discussing the "ashcan" school and while we admired a small Bellows lithograph which we are fortunate enough to have.

Please let me hear from you at your convenience. There is no rush.

With kindest regards, I am

Sincerely yours

*Hoke Levin*  
Hoke Levin

HL:rs

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HERMAN  
SPERTUS

70 Glade Road . Glencoe, Illinois

January 14, 1959

Mrs. Edith Halpert  
The Downtown Gallery, Inc.  
32 E. 51st St.  
New York 22, New York

Dear Mrs. Halpert:

I am herewith enclosing my check in the amount of \$4,000.00 in payment for the painting by Abraham Rattner entitled "Moses." The painting arrived in good condition. I am happy to have it in my collection.

I was quite surprised to find that I was charged on a C.O.D. basis for both the crating and delivery. I thought this should have been delivered at the expense of the gallery. Considering that I have not asked for any special price in face of the fact that I was interested in this painting for quite some time and I could have had it when it was priced for less money.

I am sure you are aware of the fact that I have given quite a good deal of my time and a sizable amount of money out of my pocket to make the Rattner show possible in our vicinity.

After all said, why should I quibble about this minor amount. I only thought that I should have been given some extra consideration. At any rate, both Sara and myself send you our best regards.

Yours truly,



HS/ar

Encl.

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WEISSBERGER & FROSCH  
COUNSELORS AT LAW

L. ARNOLD WEISSBERGER  
AARON R. FROSCH  
CABLE "ARNWEISLAW, N. Y."

120 EAST 56TH STREET  
NEW YORK 22, N. Y.  
PLAZA 8-0800

January 14, 1959

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York City

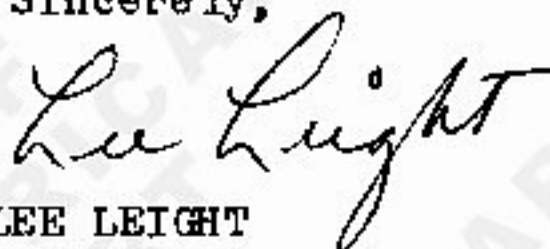
Dear Mrs. Halpert:

As per our telephone conversation, herewith enclosed  
is blank form from University of Illinois re William  
Zorach.

Mr. Weissberger is most appreciative of your kind  
offer to help us fill out this blank. For your con-  
venience I have enclosed a self-addressed stamped  
envelope.

Again, with thanks, I am

Sincerely,



LEE LEIGHT  
Secretary to  
L. ARNOLD WEISSBERGER

LL  
encl.

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Richard Hood  
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Paul Shaub  
William Shaub  
*Council*

ACPS

**AMERICAN COLOR PRINT SOCIETY**

January 15, 1959

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
New York City

Dear Mrs. Halpert:

We are now preparing for the printer the prospectus of the American Color Print Society's Annual Exhibition.

This will be a juried members' exhibition at the Philadelphia Print Club to celebrate the 20th anniversary of ACPS and we hope to be able to include the Sonia Matter Award again this year.

You may be interested to learn that the Fred Becker print which received this award in 1956 was recently the central theme of the Philadelphia Museum of Art's "Then and Now" exhibition. It will also be shown at the Art Alliance as part of an exhibition celebrating our 20th anniversary.

We would appreciate hearing from you so that the information regarding the award may be included in the prospectus.

Thank you again for your support of the American Color Print Society.

Sincerely,

*Richard Hood*



# ART : USA : 59

January 15, 1959

Price to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ART:USA has been launched in an effort to promote and bring attention to the contemporary American artist. This year's exhibition will be held for three weeks from April 3 through April 19 at the New York Coliseum, and will be a salute to the mature American artist.

Along with the main exhibition, we are featuring a special show of graphics because of the exciting work in this medium being done in America today, and because we believe that an excellent way for new, young collectors to begin purchasing American art is with graphics.

We, therefore, invite your participation in this exhibition and hope you will cooperate with us on our project under the following terms:

1. We should like you to select three artists from your gallery who execute graphics.
2. We should like three different graphics from each of the three artists you select.
3. We guarantee to exhibit one graphic and show the other two to people interested in the artists represented.
4. We should like to know how many more of each edition are available, beyond the five copies sent to us.
5. Only graphics in numbered editions will be included in the exhibition.
6. One copy of each set must be matted.
7. In case of sales, ART:USA receives 15% of the price.

In order that we may complete our plans and meet our catalog deadline, we request that you send us the names of the artists to be exhibited by February 1, 1959.

We hope that you will share our enthusiasm for the goals of ART:USA:59, and we extend now our thanks for your cooperation.

Sincerely yours,



LEE NORDNESS  
Director

PRESENTED BY: AMERICAN ART EXPOSITIONS, INC.

673 MADISON AVENUE

NEW YORK 21

NEW YORK

TEMPLETON 8-4696



# THE COLUMBUS GALLERY OF FINE ARTS

COLUMBUS 15, OHIO

January 15, 1959

Princeton Press, Inc.  
270 Lafayette Street  
New York 12, New York

Gentlemen:

May we order the following booklet directly from you:

A B C FOR COLLECTORS OF AMERICAN CONTEMPORARY ART  
by John I. H. Baur, illustrations by Steinberg,  
copyright 1954

If so, we should like to have 25 copies for resale at our  
sales desk and in our lending gallery. Is the retail price  
still \$.25 per copy?

Thank you.

Sincerely yours,

*Mrs. Robert Jenkins*

Mrs. Robert Jenkins  
Sales Desk

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purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

# Print Council of America

527 Madison Avenue  
Room 311  
New York 22, New York  
Phone: Plaza 5-3789

January 15, 1959

Mr. Morris Allen  
The Downtown Gallery  
32 East 51st Street  
New York 22, N.Y.

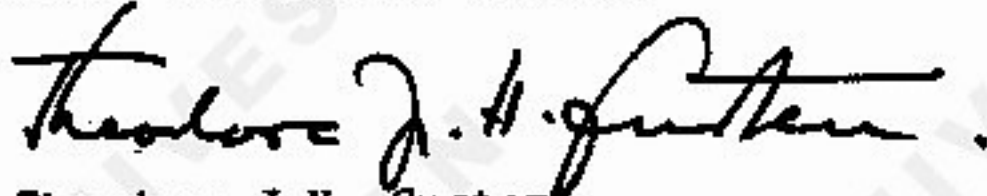
Dear Mr. Allen:

In accordance with our telephone conversation today we shall expect the prints by Ben Shahn which are listed below to be delivered to the Hahn Bros. Warehouse, 231 East 55th Street, before January 31;

1. Wheatfield
2. Paterson
3. Lute and Molecules

Enclosed is another set of the official labels which must be attached to the reverse side of each print.

Very truly yours,  
PRINT COUNCIL OF AMERICA



Theodore J. H. Gusten  
Executive Secretary

TG:SEC  
Encls.

## Directors:

Adelyn D. Breeskin  
Henry Sayles Francis  
Gustave von Groschwitz  
Bartlett H. Hayes, Jr.  
Arthur W. Heintzelman  
Harold Joachim  
Una E. Johnson  
Karl Kup  
William S. Lieberman  
Grace M. Mayer  
A. Hyatt Mayor  
Elizabeth Mongan  
Grace L. McCann Morley  
John S. Newberry  
Alice Parker  
John Rewald  
Jakob Rosenberg  
Lessing J. Rosenwald  
Henry P. Rossiter  
Paul J. Sachs  
James Thrall Soby  
Louis E. Stern  
Hudson D. Walker  
Robert M. Walker  
Carl Zigrosser

Lessing J. Rosenwald  
President  
Carl Zigrosser  
Vice President  
Hudson D. Walker  
Treasurer  
Adelyn D. Breeskin  
Secretary  
Theodore J. H. Gusten  
Executive Secretary

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## THE SOCIETY OF ARCHITECTURAL HISTORIANS

Founded 1940 • Incorporated 1947

ROBERT M. WALKER, TREASURER  
SWARTHMORE COLLEGE  
SWARTHMORE, PENNSYLVANIA

January 15, 1959

Mrs. Edith G. Halpert  
Director, The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Mrs. Halpert:

It is with great pleasure that I  
welcome you to membership in The Society of  
Architectural Historians, and acknowledge  
your check for \$15.00, for a contributing  
membership in 1959.

With best wishes,

Sincerely,

*Robert M. Walker*  
Robert M. Walker  
Treasurer

RMW:rb

Enclosures (2)

\* considering what you are  
constantly doing for LES ARTS  
this is very encouraging —  
our thanks

*RW*

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9844 WILSHIRE BLVD. CRESTVIEW 5-2278 BEVERLY HILLS, CALIFORNIA

January 15th 1959

Edith C Halpert,  
Downtown Gallery,  
32 East 51st St.,  
New York.22.  
N.Y.

Dear Mrs.Halpert,

We are in receipt of your letter  
regarding the coat purchased by De.M.Watter,and  
regret that we cannot issue a refund on this.

We can forward you a credit for the  
amount of the purchase,or alternatively,if you  
will let us know what style of coat you prefer,  
or perhaps send a picture of one,we are sure we  
will have a similar style in stock.

Very truly yours,

*Vina Stark*  
WILSONS HOUSE OF SUEDE.

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established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.



January 16, 1959

Mr. Bartlett H. Hayes, Jr., Director  
Addison Gallery of American Art  
Phillips Academy  
Andover, Massachusetts

Dear Bart:

Because I was very eager to obtain for you the most important Dove drawing extant, there was a delay in shipment. The estate did not wish to release this picture which is not only the outstanding example but also has important documentary value. You will note on the reverse side that it was exhibited in the famous Form show.

I held on to the group of smaller but very exciting drawings, awaiting your visit on Thursday, the 22nd. We discovered there were quite a few in storage and it seemed advisable to let you make your own choice for the exhibition you have in mind.

Incidentally, we also have a magnificent example by Georgia O'Keeffe, to say nothing of all the other artists on our roster. Perhaps when you come in to see the Doves you will find time to check through the others.

In any event, it will be a great pleasure to see you.

My best regards.

Sincerely yours,

EGH:ph

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January 16, 1960

Mr. Gordon M. Smith, Director  
Albright Art Gallery  
Buffalo 22, New York

Dear Mr. Smith:

Please forgive me for being so slow in sending you the current valuations of the group of American paintings. Because I was eager to include a number of artists not connected with the gallery, as well as those who are, it required considerable telephoning, et cetera, in order to obtain the necessary information. One list was sent to you several days ago, and the Willard figures were mailed to you yesterday. In any event, they will all reach you before January 19th, when you can report that the figures I gave you are on the conservative side, although they represent a considerable increase from the original purchase prices, I am sure.

If there is anything else I can do in this connection, won't you please let me know. Also, would you be good enough to send us a receipt for the two Max Webers we shipped to you on approval.

I hope that you will have occasion to be in New York very soon and that I shall have the pleasure of seeing you.

Best regards.

Sincerely yours,

EGH:pb

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Jan. 16

Dear [redacted]:

I went down to see the exhibition I told you about at the Smithsonian today. It is an exhibition of the crafts of Great Britain - ceramics, sculpture, mosaic, weaving, collages, religious robes, altar pieces etc.

I am listing below the Moore and Epstein pieces they had. They will go on tour from here.

Epstein - the two you have - the Christ and the Madonna & Child. The Christ is called "Majestas" and was loaned by a Richard Cartwright.

Moore

These were all small and in a glass case.

Madonna & Child in terracotta  
 Family Group in bronze-father, mother & child  
 Madonna & Child, bronze  
 Madonna & Child, bronze  
 Maquette for Rotterdam Building - a bronze bas relief

Incidentally they also had some enamel Ark Doors by Stephan Knepp commissioned by Joseph Shapiro

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for a synagogue in Toronto. These were quite unusual and if you see Shapiro might be a conversational gambit.

As usual, no one seemed to know about prices and after much time and talking I finally was advised to write to a Mrs. Pope of the Smithsonian. She had some other inquiries and was going to write to England about all of them at one time.

Anyhow I shall write to her today and sometime in the future, I hope to get some prices. It will be interesting to compare.

Enjoyed my working days in New York this week and shall see you soon.

Natally

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AFA

January 16, 1950

Mrs. Stephen C. Clark  
46 East 70th Street  
New York, N. Y.

Dear Mrs. Clark:

No doubt you have been advised that I have made several attempts to telephone you during the past few days. I did so in the hope of arranging for an appointment at your convenience when you could spend a little time viewing the group of "gay" paintings, small and inexpensive, similar to those that you obtained previously. I have also been holding the watercolor entitled "Family Portrait, Saugerties, N. Y.," reproduced on our announcement.

So that you will not be detained during your visit, I would appreciate a call from your secretary suggesting the day and the approximate time. This would make it possible for me to have all the pictures downstairs for your convenience.

It was a great pleasure to see you and I look forward to your next visit.

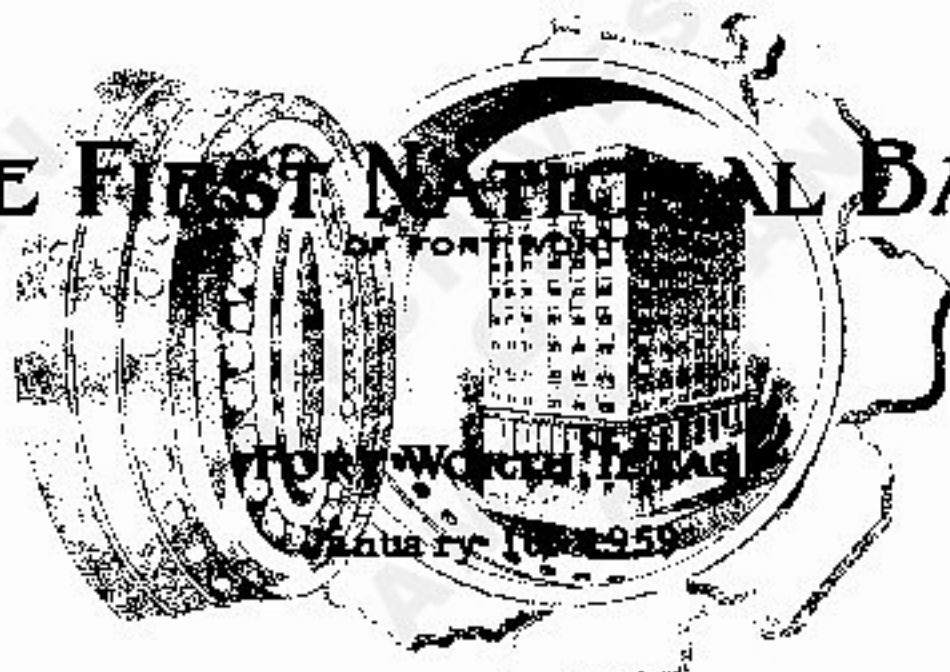
Sincerely yours,

LOH:pb

Price to publishing information regarding sales transactions.  
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# THE FIRST NATIONAL BANK



SAM CANTEY, III  
VICE-PRESIDENT

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Edith:

When we were in New York in October, I mentioned to you that we were having an exhibition in February which was designed primarily to be a sale show. I talked to you then about some Ben Shahn prints and some of the Dove watercolors.

The exhibition is to open on February 23rd, so we would like to have things earlier than that, if possible. The Ben Shahn print that I remember best is either a barn or a mining building, but it is large and in brilliant rich colors. I would like to have two other Shahn prints included and will leave the choice of the other two up to you - color preferably.

I would also like to borrow three of the small Dove watercolors. These I can identify as follows:

In the Whitney Catalogue No. 82 entitled "1941" 4 x 5 1/2 inches; and No. 102 abstraction 1, 3 x 4 inches.

At the exhibition at your gallery I noted down four others:

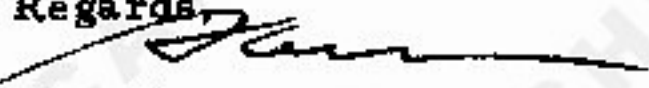
Reflection No. 2, 1935, From the Pier, 1937, Center Post series No. 26, 1942, and a tempera, 1938.

If any three of these are available, I would appreciate having them, if not, three that you would select that are the most colorful.

Do you have any other suggestions of interesting but not too expensive items that might be included?

Give my regards to the Demuth poster which we liked so much. I wish this letter were an order for it.

Regards,

  
Sam Cantey, III

SC:mcm

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January 16, 1959

Mr. Jerry Bywaters, Director  
The Dallas Museum of Fine Arts  
Dallas 1, Texas

Dear Jerry:

Today we received four of the items consigned to you on October 31st, leaving two Shahn prints "unreturned." I am therefore writing to ascertain whether these are being sent on in a separate shipment or whether some Young Collectors decided to acquire these gems. Won't you please let me know.

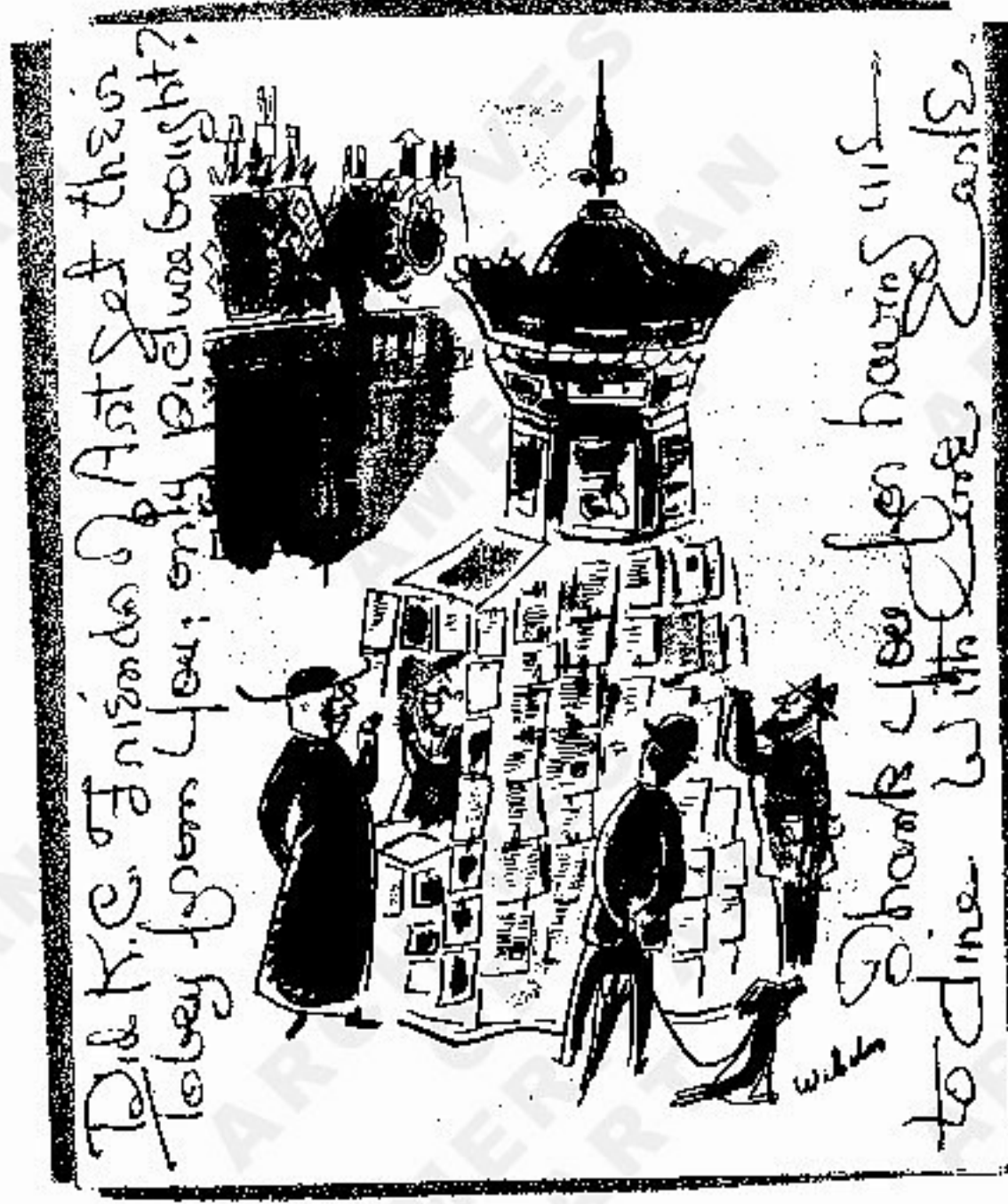
And when are you coming to New York? Do let me know ahead, so that I can plan an evening and induce you to spend it with me. I hope that Mary will accompany you.

My best regards.

Sincerely yours,

EGB:pb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



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I just going along + looking  
I did the Borach Show  
and your Russian one  
at the Whitney. Isn't the  
Victory of Zis marvelous  
in Warbfr. but almost  
as exciting in D. nong  
as yours. I went with  
Uliss Knaushaar to  
the poor Auction at  
Parker-Bernet's.

Edith, dear:-

Grant - Monday 16<sup>th</sup>  
[1959]

I was sorry not  
to see you again. The  
day after our delicious  
Dinner Mrs Beals  
and end of the Staff of  
the Nelson Gallery in K.C.  
arrived and we did  
Galleries + Museums for  
three days - they considering  
purchases in old master  
field for the Gallery.

It was good to see the  
looking younger than  
ever and as vital.  
I jetted home Friday  
morning very comfortably.  
Sister had a tedious  
trip by train, 3 nights, and  
learned to fly next time.  
New York excited and  
interested us this time  
& want to take Plin  
back soon.

Paula Price  
ON 10  
by Douglas Walker



January 16, 1958  
January 17, 1958

Mr. Martin Kodner  
Kodner Insurance Agency  
7532 York Drive  
Clayton, Missouri

Dear Mr. Kodner:

Thank you for your letter.

Indeed, I can appreciate your reluctance in divulging the information I requested and hope you understand my reason for such a request was part of our effort to cooperate with the archives maintained by several museums in the United States.

We are picking up the picture tomorrow and it will be available at your convenience. If you will be good enough to let me know the name of the person who is to pick up the picture, or ask him to submit a note to that effect, we shall have it available at his convenience.

Sincerely yours,

EGH:ph

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January 18, 1950

Mrs. Marian Kreiselman  
435 East 79th Street  
New York 21, N. Y.

Dear Mrs. Kreiselman:

Because so many of the Bittner paintings are now included in his one-man exhibition at the Whitney Museum, our inventory of paintings at the gallery is rather limited.

In referring to our records I find that you have had "Figure with Nets" under consideration since December the 15th. No doubt by this time you have been able to arrive at a conclusion as to whether or not you wish to retain this outstanding example of his work.

I should be most grateful if you would let me know your wishes in the matter. Won't you please call me at your convenience?

Sincerely yours,

EGH:pb

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January 16, 1959

Mr. Sylvan Lang  
Howard Manor  
Palm Springs, California

Dear Sylvan:

I am so sorry that the photograph did not reach you. It was sent out more than a week ago and now we are ordering another print from our photographer in the hope that the second print will not go astray.

Also, I thought that I would let you know that Davis has just completed a "medium-sized painting" which sounds absolutely wonderful and if you will be patient with me, I shall send you a color transparency for consideration. You seemed distressed about the size of "Premier" (58" high by 50" wide, without the frame) and I feel that both you and Mary will be much happier with a smaller canvas at a comparatively lower price. In any event, if you continue to be patient, you will get exactly what you want.

I am very eager to see you happy and would rather have you wait for the right picture, just as you decided in connection with the Charles Sheeler. On the other hand, I shall let you make your own decision.

Just to boast about being a prophet and to flaunt the "I-told-you-so" cliché, I want to report to you on the sale that took place last night at Parke-Bernet - reserved seats, closed television, etc. This was the one of modern paintings from the collections of Ralph H. Coe of Cleveland, F. W. Burmann, Esq., of London, and others. The prices took a deep dive and I have learned subsequently that a very important collection is now in the hands of a dealer for the simple reason that the owner decided it would be a good moment for disposal. If you like, I shall send you a marked catalogue.

I hope you and Mary are having a very fine time in Palm Springs.

Sincerely yours,

EGM:ph

*Photo mailed  
1/16/59*



January 16, 1959

Mrs. Paul Todd Makler  
812 Zollinger Way  
Merion, Pennsylvania

Dear Mrs. Makler:

Please forgive me for being so slow in furnishing the information you requested. In the case of artists formerly associated with Stieglitz, no records were maintained in any of the galleries which he operated, but we went through a number of old catalogues which we found in our files. However, the data is quite incomplete and we have retained notes to check further, if and when we can obtain additional catalogues.

You will note that Purple Hills has not been shown, according to this record, since 1939. Stieglitz was utterly opposed to exhibiting works by any of his artists outside of his own gallery and this is among the small group of paintings we recently obtained from O'Keeffe who had previously been reluctant to sell it. Incidentally, I shall send you whatever photographs are available since you are presumably maintaining a record file of your collection.

It has been a great pleasure to work with you and I hope to see you and Dr. Makler in the near future.

Sincerely yours,

EGH:ph

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# THE NEWARK MUSEUM

NEWARK 1, NEW JERSEY



FRANKLIN CONKLIN, JR., President  
WILLIAM A. HUGHES, Vice-President  
MRS. JOHN R. HARDIN, Vice-President  
MRS. GEORGE BARKER, Vice-President  
LEONARD DREYFUS, Treasurer  
KATHERINE COMPTON, Secretary and Director  
MRS. MILDRED BAKER, Asst. Secretary and Assoc. Director

TELEPHONE: MITCHELL 2-8011

January 16, 1959

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

It was very good seeing you at Bill Cummings' party the other evening; I am sorry that I could not join you later. I was very interested in our discussion; perhaps we could continue it at some future time.

I am sending you a photograph of the Rattner which you requested. You might like to come over some time to see it when it is on exhibition, as well as the newly acquired works which we have received from the bequest of Cora Louise Hartshorn by George O'Keeffe, Marsden Hartley, Samuel Halpert, Yasuo Kuniyoshi, Arthur B. Carles and William Zorach. Most of these are still lives and quite handsome.

With my best wishes,

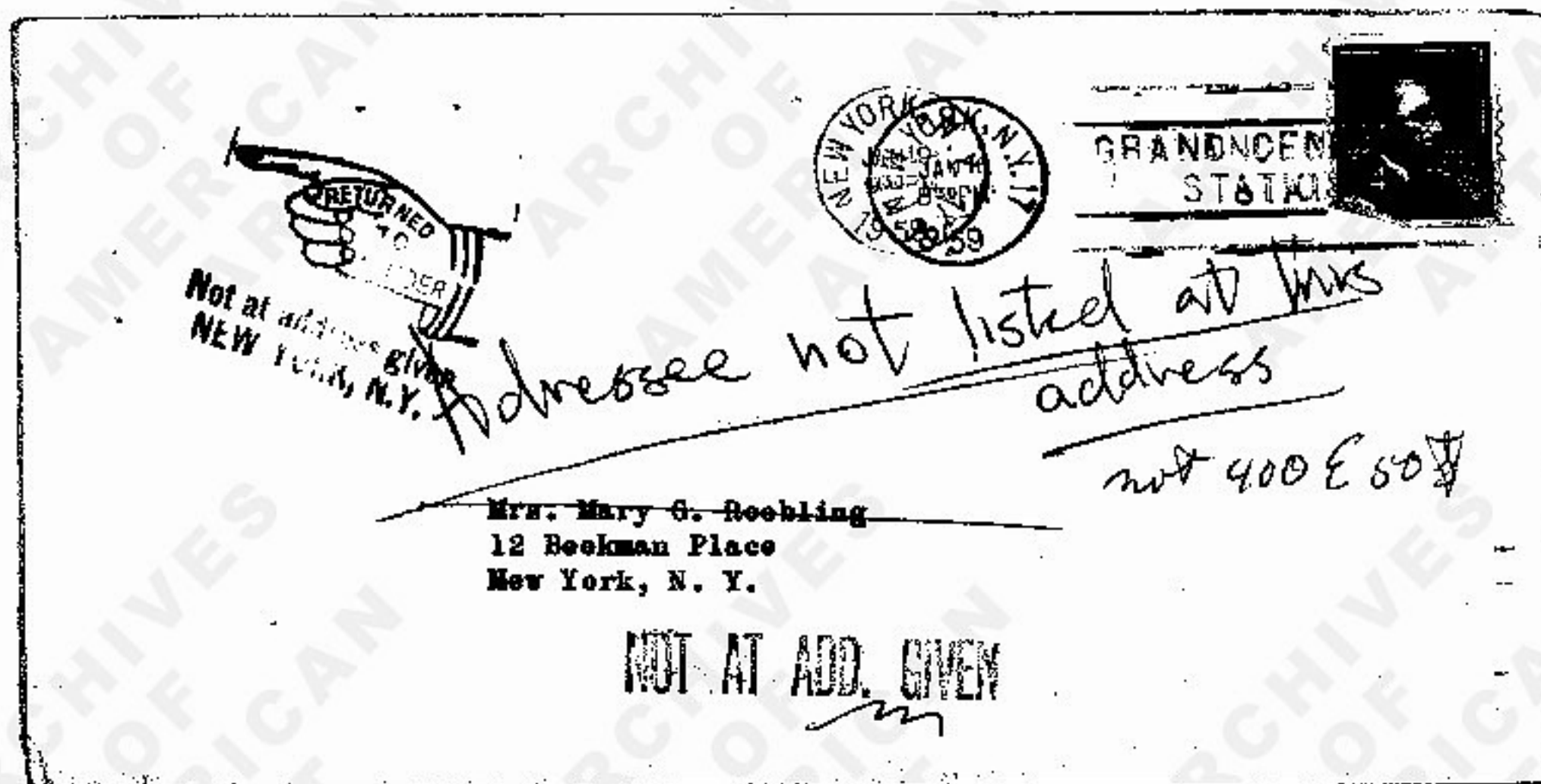
Sincerely

William H. Gerdts  
Curator  
Painting and Sculpture

ip

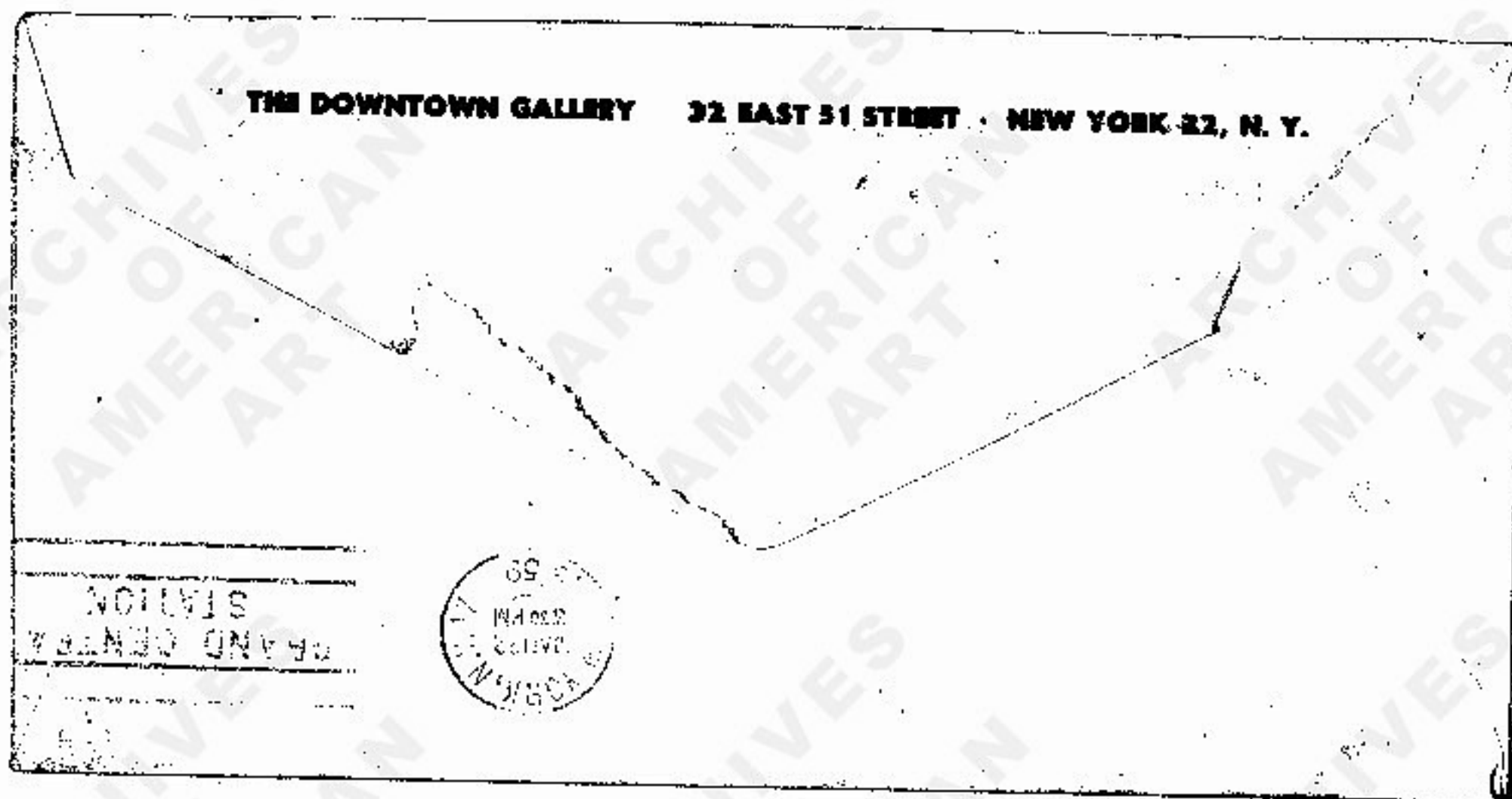
Print to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

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# THE DOWNTOWN GALLERY

EDITH OSBORNE HALPERT, Director  
Consultation service by appointment

32 EAST 51 STREET  
NEW YORK 22, N. Y.  
Telephone PLaza 3-3787

January 16, 1959

Mrs. Mary G. Roebling  
12 Beekman Place  
New York, N. Y.

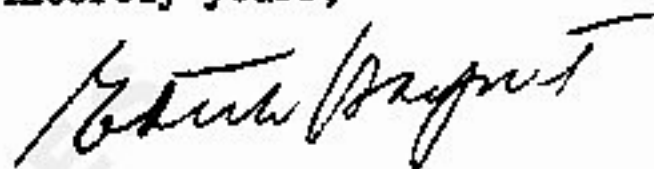
Dear Mrs. Roebling:

When I returned from my vacation I learned to my regret that I had missed your visit at the gallery. I also learned that you had selected for consideration two paintings by Abraham Rattner, one of which you returned some time ago.

Would you be good enough to let me know your decision regarding the second painting. No doubt you know that a one-man exhibition of Rattner's work is now current at the Whitney Museum. This has intensified interest in Rattner's work and we are therefore eager to know what decision you have made in connection with "Figure Composition on Blue and Green," in order to ascertain what is available. Won't you please let me know at your convenience.

And do come in soon again. It is always a pleasure to see you.

Sincerely yours,



EGH:pb

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



JACOB SCHULMAN  
38 NORTH MAIN STREET  
GLOVERSVILLE, NEW YORK

January 16, 1959

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Mrs. Halpert:

Confirming our telephone conversation, I am most pleased that you have accepted my invitation to attend the testimonial dinner in honor of Leonard Bernstein on Monday evening, February 2, at the Waldorf-Astoria. I shall arrange to stop by and pick you up at 6:30 P. M. that evening.

I will call you the first part of next week to see if there is any chance of my getting down to New York to take advantage of your kind invitation to meet Mr. Katz. I am not too optimistic about this since, as you know, this is our busy period. I will, however, be in New York City on Saturday, January 24, and, if I am unable to see you during the week, I may arrange to meet with Mr. Katz on that day.

With kindest regards, I am

Sincerely,



JS:KB

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January 16, 1959

Mrs. John A. Pope  
Chief of Traveling Exhibition Service  
Smithsonian Institute  
Washington 25, D. C.

Dear Mrs. Pope:

I much enjoyed seeing your current exhibition of the Crafts of Great Britain. May I compliment the excellent arrangement, choice of material, and display.

There were several pieces of sculpture that interested me greatly and I would like to know if these are available for sale and if so at what price. When I spoke to Miss Stenhouse today, she advised me to write to you for this information and I am listing below the pieces that interest me.

Epstein #9 Madonna & Child - lead  
#8 Majestas- lead

Moore #16 Madonna & Child - terracotta  
#19 Family Group - bronze  
#17 Madonna & Child - bronze  
#18 Madonna & Child - bronze

I shall be most grateful for this information. Thank you for your courtesy.

Sincerely yours,

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**Probate Court for the County  
of Livingston**

**HOWELL, MICHIGAN**

PHONE 177

**HIRAM R. SMITH**  
Probate Judge  
Juvenile Judge

**HELEN M. GOULD**  
Probate Register  
**BARBARA L. MARR**  
Probate Clerk

January 16, 1959

Downtown Gallery  
32 East 51st. Street  
New York City, N. Y.  
Att. Mrs. Edith Halpert.

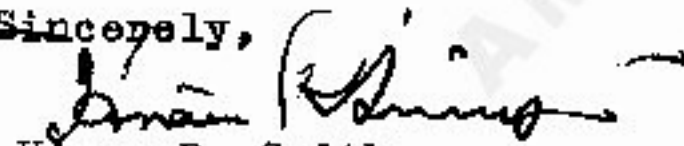
Dear Mrs. Halpert:-

A friend of mine, James Ross, of 200 W. 108th. St., New York, writes me that you might be interested in a John Trumbull painting Mrs. Smith and I have had in our home for some 15 or 20 years. I secured it from a Mrs. Margaret E. Hunt, who was an old lady living in Ann Arbor at the time I was in Law School there. She and her husband were alumni of the University of Michigan. He predeceased her. She told me he had been a nephew of a captain in the Civil War and the painting had been obtained by him from the uncle; that the subject of the painting was a relative of his by the name of Hunt who had held some position, either a representative in Congress or in the New York State Assembly at the time the painting was made.

This Mrs. Hunt, from whom I obtained the painting, never had any doubts about the authenticity of the painting. She was a scholarly woman and when I knew her was sort of a recluse. I went to California for her in connection with the condemnation of some lands owned by her and the University of Michigan, some lands the State of California was seeking to condemn for the then new Redwood Highway, which was to run through some of their timber.

In event you are interested, kindly advise me. I surely would be pleased to have someone who is or would be an expert on Trumbull paintings to examine the portrait; and will be pleased to hear from you. Mrs. Smith and I would consider selling the painting for whatever a fair price might be.

Sincerely,

  
Hiram R. Smith.

January 16, 1959

Mr. David Selinger  
Selinger & Gordon  
250 Park Avenue  
New York 17, N. Y.

Dear Mr. Selinger:

In response to your request, I am very pleased to give you  
the current valuation of the painting you recently presented  
to the Smith College Museum:

John Marin - CLIFFS AND SEA - 1916 - Watercolor - 21 $\frac{1}{2}$ " x 26 $\frac{1}{2}$ "

- \$3000.00

Sincerely yours,

EGH:ph



January 16, 1939

Mr. Charles Cunningham, Director  
Wadsworth Athenaeum  
Hartford, Connecticut

Dear Mr. Cunningham:

Will you kindly let us know if there has been any decision regarding the Sheeler painting "Composition Around Red". There have been several requests for Sheeler paintings for exhibitions and Mrs. Halpert is eager to know if this painting will be available.

Sincerely yours



January 16, 1959

Dear Edith - This is, of course, highly confidential, but I wanted you to see it in case any opportunity to put in a good word should come your way - Jack

Mrs. Laurance S. Rockefeller  
834 Fifth Avenue  
New York 21, New York

Dear Mrs. Rockefeller:

William Zorach has told me of your interest in his work and of your fine collection of his watercolors and sculpture. I think you will be pleased to hear that we are honoring him with a very large retrospective one-man exhibition of his work in all mediums, which will be held here next October and will then travel to one or two other large museums in other parts of the country.

We would be extremely grateful if we might borrow from you and Mr. Rockefeller, for this occasion, the small sculpture Pigeon and also a few of your watercolors. I do not know the latter personally, and if you are willing to lend to the exhibition I would greatly appreciate an opportunity to call on you at your convenience to see them.

There is also one crucial problem in connection with the show, which I would like to discuss with you if I may. Briefly, this has to do with a fine book on Zorach which we would like to produce at the same time as the exhibition. We have always done this for the artists to whom we have given one-man shows in the past, and we are again prepared to put about five thousand dollars into the Zorach volume, as we have for the others. In Zorach's case, however, I would like very much to do a larger, handsomer and more fully illustrated book than we have been able to undertake before - with reproductions of all his major works, detail photographs and possibly some color plates of the watercolors and early paintings. To do this properly we would need to double our investment in the book - which unfortunately we cannot afford to do.

I hope you do not mind if I ask you frankly whether this is a project which you might possibly feel inclined to help? I know you will understand that I make the suggestion only because of my deep admiration of Zorach and my conviction that his work

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cc: Mrs. Edith G. Halpert  
Mr. Goodrich

Mrs. Laurence S. Rockefeller

Page 2

January 16, 1959

deserves better than adequate presentation in a form that will reach far beyond the museum's walls. I need not tell you how grateful we would be if you should decide to aid us with this book, which incidentally will be distributed nationally and abroad by the publishing firm of Frederick A. Praeger, Inc. But I do want also to say that I shall understand entirely if you do not feel that it is an undertaking which you wish to support.

In any case, we shall be most indebted to you if we may borrow from your collection for the exhibition.

Yours sincerely,

Associate Director

JHIB:pw

C  
O  
P  
Y

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January 17, 1959

Mr. Walter R. Beardsley, President  
Miles Laboratories, Inc.  
1127 Myrtle Street  
Elkhart, Indiana

Dear Mr. Beardsley:

Thank you for your letter -- and for the enclosed check. Most of all I want to tell you how pleased I am with the fact that you are happy with the Georgia O'Keeffe painting.

During all the hectic activities of the pre-Christmas period I forgot to mention something about the glass situation. Because O'Keeffe has a fixation about extended frames, all the pictures are protected with glass against thumb-prints and handling at the gallery and possible scratches when filing. However, when the paintings are sold the glass is removed and the picture is sprayed with a protective film. However, your painting is so recent that it was not feasible to attend to the latter. According to the conservator at the Brooklyn Museum (Sheldon Kock), an oil painting may not be sprayed for a year after execution.

X We have made a note to this effect and will recall the painting at the proper time -- with your consent -- for the necessary attention. I hope this will be satisfactory and that you will bear with us and with science.

I am very pleased that you are planning to be in town shortly and look forward to your visit.

Sincerely yours,

EGH:pb

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January 17, 1959

Dr. Irving Frederick Burton  
26912 York Road  
Huntington Woods, Michigan

Dear Irvings:

Thank you for your letter and do forgive me for being so slow in replying. The art business is really something these days.

Of course if you are not happy with the Shahn you may return it to us at your convenience and this will be credited to your account. Meanwhile I am enclosing a bill for the two Harnetts. One of these days I shall look up the records relating to the Harnett drawings and will send you what information I have in our files. The figure drawing has been in my possession for many, many years and is one of three which I acquired in a group. I believe I told you that Dr. Paul Sachs acquired one for the Fogg Museum and that I held on to the other in order to have a very representative group of Harnetts in the gallery. The still life was purchased by me about two or three weeks before you saw it and it may interest you to know that I made a very serious error in the price. Everything was so hectic in the gallery that I did not refer to the original bill, but that is my problem not yours.

Because Shahn is working toward a one-man show in March, he asked me not to have anyone communicate with him unless it was "a matter of life and death," until after the exhibition. Is there anything I can tell you about the Oppenheimer drawing, other than the fact that he did not (Oppenheimer) pose for Shahn. Naturally he saw him on television on a number of occasions and I believe had a glimpse of him at some public meeting. Why don't you send me your question and I shall get Shahn's answer later.

In closing I want to tell you how much I enjoyed meeting you and Doris -- and hope to repeat the experience in the very near future.

Sincerely yours,

EGH:pb

Enclosure

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January 17, 1959

Mr. Thomas J. Fleming  
Associate Editor  
COSMOPOLITAN  
57th Street at 8th Avenue  
New York 19, N. Y.

Dear Mr. Fleming:

In going through my follow-up folder I came across our correspondence of December in relation to an article you had planned for the COSMOPOLITAN.

Just as a matter of curiosity I am writing to ascertain the date of the issue in which your article will be published. Thank you for the information.

Sincerely yours,

EGH:pb

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SMITH COLLEGE  
DEPARTMENT OF ART

THE HILLYER ART GALLERY

NORTHAMPTON, MASSACHUSETTS

January 17, '59

Dear Mrs. Halpert,

I am revising my book, Art & Life in America for a new edition, and find that I need to change the captions under some of the illustrations because of a change of ownership. This applies to Bernard Krill's Standing Nude (p. 377) and to Georgia O'Keeffe's Stemmed Cabbage (p. 382); and I wonder if the names of the present owners could be substituted, with their permission? If so, could you give me their names and addresses.

If this is not feasible for any reason, I suppose I could say, "Photo Courtesy Whitney Museum etc. with no indication of present ownership."

I shall appreciate any help you can give me in this connection, as I appreciate your kindness on previous occasions.

Yours sincerely,

Oliver W. Larkin

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January 17, 1958

Mr. Nicholas E. Brown  
Ernest Brown & Phillips Ltd.  
The Leicester Galleries  
Leicester Square  
London, W. C. 2, England

Dear Mr. Brown:

In going through my follow-up folder I find considerable correspondence referring to the two undelivered Moore sculptures. Please forgive me if I appear persistent. However, so much time has elapsed that I am eager to know whether something unforeseen had occurred to cause this unusual delay.

I shall be most grateful for a note from you. Thank you for your courtesy.

Sincerely yours,

RM:spb

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January 17, 1959

Mr. Irving Levick  
701 Seneca Street  
Buffalo 10, New York

Dear Mr. Levick:

I agree with you that your batting average is mighty high. Certainly you may return the Rattner if you so desire and wait for a painting which will make the entire family happy.

I am sorry that there was some misunderstanding about the Ben Shahn painting. It was clearly marked \$500. on the label bearing the title, medium, et cetera. Under ordinary circumstances it would have been higher in price but Shahn set this figure especially for the Christmas exhibition. The only picture at the \$350 price was a small gouache drawing. The label was removed, of course, when we decided to spray the surface and obviate the glass.

When you return the Rattner we shall be glad to send you a credit for it. And I look forward to seeing you and Mrs. Levick in the near future when I can show you other examples of his work.

My very best regards.

Sincerely yours,

EGH:pb

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January 17, 1959

Mr. Edward Marcus  
Neiman-Marcus  
Dallas 1, Texas

Dear Eddie:

Believe it or not, I went off on a long vacation and when I returned everything was so hectic that I am just attacking my large file of correspondence.

I am enclosing the valuations you requested with a predated letter to take care of the situation.

Do forgive me for the delay.

My affectionate regards to Betty and to you.

Sincerely,

EGM:pb

Enclosure

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January 17, 1959

Mr. Richard S. Davis, Director  
The Minneapolis Institute of Arts  
201 East 24th Street  
Minneapolis 4, Minnesota

Dear Mr. Davis:

I cannot tell you how pleased I am that you were the man, to whom I spoke.

I am now enclosing a photograph of the Epstein Christus. According to the artist, this is the original sketch cast in lead. It is 26" high and far more beautiful than the photograph suggests.

Although I heard from a visitor in London that a later cast is selling for approximately \$3000., I can give you a far better price, since Epstein has always been very generous with me in my direct dealings. The figure is \$1400.

If you would like to have the sculpture sent to you on approval, please do not hesitate to say so. Incidentally, it is mighty heavy and I suppose should be sent by fast freight. Won't you please let me know your wishes in the matter.

My very best regards.

Sincerely yours,

BHM:ph  
Enclosure

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January 17, 1959

Mr. Samuel Sachs II  
Assistant in Charge of Prints and Drawings  
The Minneapolis Institute of Arts  
291 East 24th Street  
Minneapolis 4, Minnesota

Dear Mr. Sachs:

I finally unraveled the Shahn print mystery -- on my return from a lengthy vacation.

In our original consignment No. 5850 dated October 12th, we sent 5 prints -- one of Mine Building, and two each of Supermarket No. 1 and of Wheatfield. Subsequently we were advised that General Mills purchased the O'Keeffe painting and three of the prints -- one each. I wrote shortly after, presenting the two remaining silkscreens to the Institute. An invoice, so marked, is now enclosed for your records.

I also found that a third copy of Supermarket was shipped to you on December 29th and billed accordingly. This was in response to your request dated December 19th. I presume it was sold to someone else.

And so, I hope that we are all straightened out at this point. On the other hand, if the third print was not sold but retained by the museum, there is no object in having two copies, and therefore I would suggest that under the circumstances you return this duplication, if it is such.

Sincerely yours,

EGH:ph

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File

From Le Figaro Littéraire, Paris, Saturday, January 17, 1959, p. 10

## GIGANTICISM AND LITTLENESSES in the "New American Painting"

by Claude Roger-Marx

Under the auspices of the International Council of the Museum of Modern Art of New York, our Museum of Modern Art, whose weakness for nonfigurative art is well known, is presenting, along with a Jackson Pollock retrospective, a vast assemblage of works signed by seventeen artists considered, not without some abuse, as the sole representatives of the New American Painting.

Almost all of them, as a matter of fact, exhibit but one single tendency and, despite their diverse origins, reveal the same Abstract Expressionism that was already beginning to make itself evident in Germany around 1929 and, sixteen years later, was to show itself for the first time in New York. One would be inclined to conclude that for them painting begins with Kandinsky, Picasso, Marc, Klee, Surrealism. In general they are reacting against Constructivism or the glazed Suprematism of Mondrian and Malevich and going in for "action painting" of a kind that refuses "any suggestion imitative of the forms, textures, and colors of the real world." Bolstered by the moral and material support of the gallery called Art of Our Century, whose guiding spirit is Peggy Guggenheim, the great propagandizer of the new conformisms, these insurgents, almost all of whom were born at the beginning of the century, have not been obliged to wait until they attained the age of fifty to be showered with commissions or named to professorships.

\* \* \*

Jackson Pollock (1912-1956), admired as a precursor — and whose elder, Marc Tobey, to whom he owes a great deal, one is astonished not to see shown in juxtaposition with him — has the entire expanse of the galleries on the President Wilson Avenue side given over to his work. A native of the Far West, who painted on the floor the way the Indians did their drawings in the sand, this anxious artist, after having undergone countless influences, ended up with these batiks and end papers measuring several yards square in which the meanderings of chalk white or India-ink black, bursts of wirelike forms, worm-like trails, linear lassos and dancing splotches endow that which is within itself immobile and illimitable with a refined agitation.

It is an uneasy-making task to distinguish one from another in the lower galleries, "The Seventeen." Almost without exception, these are pseudo-literaries, drunk with words, violently believing in their mission. The examples cited of their dissertations on art are touching in their extreme naivete. Why are they believed to be painters? If James Brooks, Still, W. de Kooning, Guston, and the lady representative of the group, Grace Hartigan, have manifest quality as colorists and enable us to communicate with their dreams, even Gorky — who is said to have exerted a strong influence on the younger ones — seems no more than a diminutive among diminutives, contenting himself with puerile solutions, along with Kline, Baziotas, Motherwell or Gottlieb. One cannot suppress a smile to see treated as the leader of a school someone like Newman, who plays with parallel bars, and Rothko, who brushes ~~translucent~~ blotting paper square patches. And yet they talk only of "passion," of "spirituality," of the "process of expansion (development)." Stamos affirms with conviction that "one must be true to one's colors, to one's God, to one's dream." And we would end up by being, I won't say convinced — for there is no grandeur here except in the size of the canvases — but disarmed, if we did not deplore the terrible danger that lurks, in the wake of the exhibition of the Guggenheim collection, in the publicity given such examples and the imprudence of the Associated National Museums' lending their official sanction too generously to such contagious heresies.

(Translated by Peggy Babcock, 1/24/59)

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*before  
Feb 1*

January 17, 1959

Mr. Norman Narotsky  
Corsega 198-6  
Barcelona, Spain

Dear Mr. Narotsky:

Because I indulged myself in a rather lengthy vacation, I did not have occasion to answer your letter sooner.

X Indeed we shall be very glad to cooperate with you by sending "Northern Landscape" to the John Simon Guggenheim Foundation --- and of course I hope that you will be among the fortunate few to receive the award.

My very best regards.

Sincerely yours,

EGH:ph



January 17, 1958

Mrs. Philip Newman  
213 Clayd Road  
Cynwyd, Pennsylvania

Dear Mrs. Newman:

I am so sorry to have been remiss about communicating with you earlier. As I suspected, the painting was sold, and unless I can find some means of prying the Hartley from this buyer at some future time, I doubt whether it will be available.

On the other hand, if and when something of this type comes up, I shall communicate with you promptly -- more promptly than on this occasion.

My best regards.

Sincerely yours,

EGH:pb

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January 17, 1959

Dr. George E. Paley  
335 Willets Road  
Nealya Heights, Long Island

Dear Dr. Paley:

I am sorry that the gallery was so hectic during your visit but we hope to do better next time.

For your information, a special exhibition of paintings by John Marin, all dating before 1920, will open on February the 3rd. This will include a good number of examples never before exhibited, -- all extraordinary in quality and dating back as far as 1888.

If you and Mrs. Paley would like to have a preview, we shall be very glad to have you come in on Monday, February 2nd, before the exhibition opens officially.

Sincerely yours,

EGH:ph

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January 17, 1950

Mr. Frank Salantrie  
41 Johnes Street  
Newburgh, New York

Dear Mr. Salantrie:

It was very kind of you to send me an invitation to the preview  
of Cornell's FINE STONES GALLERY.

Because the gallery is open six days a week and there is very  
much that cannot be accomplished with all the activities, I  
devote a good many of my Sundays to correspondence, et cetera,  
and have rarely succeeded in making any trips out of New York.  
Thus I doubt whether I can take advantage of your kind invitation.

If such an occasion occurs, I shall communicate with you and  
make an appointment.

Sincerely yours,

EGH:pb

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

January 17, 1959

Mr. Herman Spertus  
70 Glade Road  
Glencoe, Illinois

Dear Mr. Spertus:

There seems to be a very special hoo-den connected with all my activities relating to Glencoe.

While it is customary, and has been these thirty-two years, to work on an F.O.B. New York basis, shipping paintings or sculpture to any other part of the country, I shall send you a check as soon as I can ascertain the charges from Badwerth.

However, I am very happy that you are enjoying "Moses." This should make up for whatever slight difficulties may have occurred in the past. After all, Moses should help me!

It was so nice to see you and Mrs. Spertus and I hope to have the pleasure soon again.

Sincerely yours,

EGH:pb

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January 17, 1959

Mr. C. C. Cunningham, Director  
Wadsworth Athenaeum  
Hartford 3, Connecticut

Dear Charlie:

Well I am back to the grind but had a wonderful vacation far from any art activity or art talk.

Now that I am about "caught up" with all the correspondence that had accumulated and arranged a folk art exhibition which does not involve as much work as that related with a contemporary exhibition, I hope to have an opportunity to go through my record books and recall some of the other items which interested you. It means a visit to the warehouse where a good many of our pictures are stored. If you will give me about a week's notice before your next visit, I shall assemble a small additional group for your selection. Later on, perhaps, we can get together on some sculpture to complete a cross-section.

Of course I am glad that you are pleased with some of the objects. On the other hand, if there are any that do not meet your expectations, please do not hesitate to say so as I want you to be happy with the entire group. In any event I hope to see you in the near future when we can discuss this matter more fully.

My very best regards.

Sincerely yours,

EGH:pb

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POL

January 17, 1959

Mr. Max Weinstein  
344 McGilvra Boulevard  
Seattle 2, Washington

Dear Mr. Weinstein:

Please forgive me for not having answered your letter earlier. The hectic activity at the gallery during the month of December was such that I had to extend my vacation to recover from it all.

As I well remember, there were only three drawings by Weber in the exhibition, one of which I sent you a photograph of and one opposite which was sold. In the center there was a charcoal drawing of a male figure produced by Weber in school which was not for sale and I am sure it could not have been the one in which you were interested as it was an Academy drawing and of interest only as a starting point for the artist and of value to him as a personal document. There was another drawing hanging near my office door which we borrowed from Weber's son who received it as a gift many years ago. This was undated but was circa 1912. I have gone over the catalogue and the chart of the exhibition hanging and could not find anything in that medium dated 1928. Can you recall the specific subject and the approximate size? Perhaps it was listed as a gouache. Was it in color and was it hanging upstairs or downstairs? I certainly wish I could be more intelligent about the matter.

As for the attendant, I want to explain that Max Weber originally advised me and the staff that with the exception of six or seven of the larger paintings, nothing was for sale. He is a great artist and a wonderful person but rather difficult about making up his mind regarding the release of his pictures. However, during the exhibition he changed his mind and became most cooperative.

Unless we can decide which picture you had in mind, why don't we wait until your next visit, when - I can assure you - you will be given the opportunity of seeing what we have available by Max Weber, not only the examples which were on exhibition but others which he has delivered in the last few days. I am sure that you will find something to your liking. And please ask for me when you come in. I look forward to your next visit.

Sincerely yours,

RHM:pb



January 17, 1959

Mr. Thomas Walsey  
Chelsea Studios F  
416 Fulham Road  
London S.W. 6

Dear Mr. Walsey:

I am really very much embarrassed about the delay in shipping the Shahn drawing to you. We have encountered a good many difficulties in relation to the transaction.

Because — with very few special exceptions — we have limited our sales entirely within this country, we have not set up an account for foreign currency. Some time we had expected to receive works of art from England which would have made it possible for us to make the necessary exchange. This has not materialized and we are at a loss because of our inexperience about fulfilling the shipment plans. According to Rudworth, it will be necessary to obtain from you some official papers requesting the export of this drawing which I understand may be sent to you via air parcel if the frame is removed. Evidently you must obtain permission in London for exporting dollars which will now be necessary since we have no pound charge against us.

Perhaps you can obtain better advice in London to help expedite the matter. Frankly I feel rather foolish about the whole thing as we are considered highly efficient in all transactions in this country.

May I impose upon you to initiate whatever paper work is required. I am sure that any experienced dealer in London would have the information available.

I hope you will bear with me.

My best regards.

Sincerely yours,

EGH:pb

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January 17, 1958

Mrs. Minnie G. Levenson  
Curator of Education  
Worcester Art Museum  
55 Salisbury Street  
Worcester, Massachusetts

Dear Mrs. Levenson:

Thank you for your letter.

Unfortunately I have no photograph of myself but plan to have one taken within the next few days and will send it on to you as soon as possible, together with some short biographical notes. I hope the delay will not inconvenience you.

I look forward to my visit in Worcester, and hope to have the pleasure of meeting you on that occasion.

Sincerely yours,

EGH:ph

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*The Corcoran Gallery of Art*  
*Washington 6, D. C.*

HERMANN WARNER WILLIAMS, JR.  
DIRECTOR AND SECRETARY

January 19, 1959

METROPOLITAN B-3211

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Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

This is to confirm our conversation of January the 12th. As requested in my letter of January 7th we would like to borrow the following:

✓ J. Marin	✓ <u>Sunset, 1922</u>	<i>to H/O</i>	5000
DeKooning	✓ <u>Woman (gouache)</u>	<i>Anonymous</i>	7500
✓ A. Dove	✓ <u>Sea-gull Motif</u>	<i>DS, 1900</i>	

In addition we would like to borrow:

M. Weber	✓ <u>Seeking Work</u>	<i>DS</i>	
✓ C. S. Price	✓ <u>In the Mountains</u>	<i>DS NFS</i>	
✓ M. Weber	✓ <u>La Parisienne</u>	<i>DS NFS *</i>	<i>2500 no full pr.</i>

I am enclosing herewith additional loan forms, also to be filled out in triplicate (one copy to be retained by yourself) for these new requests.

Yours sincerely,

*Henri Dorra*

Henri Dorra,  
Assistant Director.

HD:jb  
enclosures

*\* for museum only*





**DARTMOUTH COLLEGE CLUB**  
37 EAST 39th ST., NEW YORK 18, N. Y.

January 19, 1958

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

Confirming your conversation with Mr. Carl Funke I would like to thank you for arranging to have us borrow various paintings for an exhibit at our Club from Monday, February 16th to February 27th.

It is our understanding that you will arrange to have a rider added to your insurance policy for this period at our expense. Also we would appreciate it if you would make the necessary transportation arrangements at our expense to see that the paintings are delivered at the Club. We will have a porter available for the actual hanging but would appreciate your advice and impressions as to specific location of paintings.

Currently we are hoping that Mr. Dick Wagner of the College's Art Department will come down from Hanover on Tuesday, February 17th to comment on the exhibit and show an interesting movie he has developed at an informal Open House which will be well publicized to our membership.

If you have a poster available indicating that the paintings are on exhibit courtesy of the Downtown Gallery with information as to pricing, etc. we would be pleased to locate same in our entrance foyer in order to obtain maximum publicity during this two week period.

Again, many thanks for your cooperation and I hope you won't hesitate to contact me or Mr. Jim McKeon our Club Manager.

Sincerely yours,

*D. H. Davidson*  
Dekkers H. Davidson  
Entertainment Committee

DHB/pb

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Mrs. Earl Wade Hubbard  
Lime Rock, Connecticut

Jan. 19, 1959

Dear Mrs. Halpert,

We would like to  
ask your advice about insuring  
our Stuart Davis painting.  
Until now it has been covered  
by our general household policy,  
but we wish to get special  
insurance for it. Is there  
any particular firm or type  
of insurance which you

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Recommend, taking into especial account, the future loaning of the painting.

We would appreciate any information you might have on this matter.

Sincerely,

Barbara Hubbard



RATHBONE BOOKS LTD. 68 OXFORD STREET LONDON W1 ENGLAND

Mrs. Edith Halpert,  
The Downtown Gallery,  
32 East 51st Street,  
New York City.

19/1/1959

Dear Mrs. Halpert,

I am writing to you in connection with a children's illustrated history of the Theatre of which the author will be Mr. J. B. Priestley and the publishers, ourselves.

As an illustration for this book we should very much like to reproduce a painting of Sir Alec Guinness made by Mr. Ben Shahn and reproduced as the cover picture of 'Time' about April last year.

'Time' and Mr. Shahn have both given their consent for this and it might be possible to send our printer the 'Time' cover itself. However we should much prefer to send a colour transparency of the original painting. Mr. Shahn suggests that either you may have the transparency used by 'Time' or a similar one, or that you might be able to suggest where I might track one down.

As we are extremely hard-pressed for time in preparing our book I should be most grateful if you could let me know at your earliest convenience whether or not you can help in this matter. Until I hear from you I shall not write to 'Time' for fear of duplication.

Incidentally we should be pleased to pay any reasonable reproduction fee and to include a brief acknowledgment in our book which will eventually appear in several foreign-language editions.

Yours sincerely,



D.C. Lambert,  
Editor.

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Mrs. Edith Halpert,

The Downtown Gallery,

32 East 51st Street,

New York City,

U.S.A.

← Second fold here →

Sender's name and address: D.C. Lambert,

Rathbone Books Ltd.,

68, Oxford Street,

London, W.1., ENGLAND

AN AIR LETTER SHOULD NOT CONTAIN ANY  
ENCLOSURE; IF IT DOES IT WILL BE SURCHARGED  
OR SENT BY ORDINARY MAIL.

To open cut here →

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Jan. 20

Dear Edith,

I went to see the Coreoran Exhibition today, as you requested and will give you a full verbal report when I see you Monday. It is rather a large exhibition and hung upstairs in their skylight galleries and is hung as are most of the museum shows - with pictures of similar quality and style together. The Jack Levine was very handsome and was of two burlesque dancers. The Davis looked elegant and hung by itself. A friend who was with me has become very interested in O'Keeffe as a result of seeing the one in the show. They also had a Stamos exhibition downstairs. As I said I will tell you all about it when I see you.

I haven't heard from the Smithsonian yet but imagine it will take several weeks to get a reply as they have to write to England.

How was the Farke Bernet auction. I would like to know what the Pascins went for. Well you can tell me about it when I see you.

We all send our best.

Nathaly

Baum

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# The Chase Manhattan Bank

New



York

January 20, 1959

EIGHTEEN FINE STREET  
NEW YORK 10, N. Y.

GOULD R. KARDASHIAN  
ASSISTANT VICE PRESIDENT

IN REPLYING PLEASE REFER TO

Mrs. Edith Helpert  
The Downtown Gallery  
32 E. 51st Street  
New York City, N. Y.

Dear Mrs. Helpert:

On behalf of Messrs. Phillips, Cameron and myself, I wish to extend our deepest thanks for the keen interest you displayed in the project we are contemplating undertaking in the field of cultural art. As I mentioned to you, we believe we have a basic responsibility in this area and are trying now to define the best medium through which we might express ourselves at this time.

We appreciate your taking so much time out of your busy day to share some thoughts with us and hope to be able to report in the near future the culmination of our earlier investigations.

With kindest regards,

Sincerely yours,

  
Assistant Vice President

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C O P Y

CONOLLI & COMPANY

Incorporated

BARRE

VERMONT

Jan 20. 1959

Mr. Zerach.  
Brooklyn New York

Dear Sir.

I wish to give you a price tentatively as I would prefer to get more information as to height of heads etc. as they would determine the man hours of labor.

I have estimated it to cost about 55,000 all set up in Kansas city Mo.

Four pieces (two 7-0 x 0-10 x 5-2

Two pieces 5-4 x 0-10 x 5-2

One piece 7-0 x 7-0 x 0-10

all of these to be polished in all expose faces. Believe that we might have to make them solid to carry the heavy load on top of the states.

Bottom course two pieces about 7-10 or 8-0 x 4-0 the joint would come about the bottom of the belly of the horse.

Four pieces 4-0 x 4-0 x 5-0.

(Page #2)

6-0 x 6-0 x 2-2 all one piece.

the top piece one piece 3-6 x 3-6 4-0

Remember that these are not the exact sizes but something to go from details.

The weight of the Memorial would be 90 tons. and about 180,000 lbs.

The material would be Canadian Pink and we will make up several large sample and will mail them along to Brooklyn.

Should have this for you this coming week.

Enclose a sketch of the one face as I have drawn it quickly so to help me guide my estimate.

Before submitting your price would suggest to contact me and discuss things over and if you would prefer would fly down for the week end and then return home so to be able to continue on with my work.

Let us have your comments.

Most sincerely

Armando.

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January 20, 1959

Gentlemen:

The Heckscher Museum of  
Huntington, Long Island is most anxious  
to have a loan show of contemporary  
American Artists either in June or  
September of this year. Your name was  
mentioned to me by the Metropolitan Museum  
and I would be most grateful for any  
information you may have, also  
we would appreciate a catalog. Please  
send the following to the address below:

Mrs. G. P. Conant  
P. O. Box 479  
Cold Spring Harbor  
Long Island.



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DALLAS MUSEUM OF FINE ARTS, DALLAS 26, TEXAS

January 20, 1959

Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

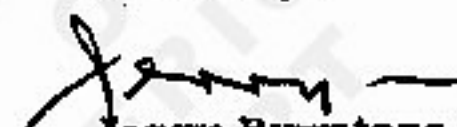
Dear Edith:

We are not actually taking care of the bookkeeping or the sales on the exhibition of Young Collections but we will try to see if we can help straighten out the business of the two Shahn prints. Actually Young Collection members themselves were keeping tab on the sales and who got what. I am sure you will be hearing from them soon but if I can include in this note something specific about the Shahn prints I will as a P. S.

It does not appear that I can get to New York until late May at which time Mary and our son, Dick, hope to be en route to Europe to join our daughter who has been there all year on a Fulbright studying dance. This is a once in a lifetime opportunity for our little family to do something together and I am trying to make everything jive so this will come about. Anyhow If it does, I shall certainly give you a ring as we stop over in New York.

Best regards to you.

Sincerely,

  
Jerry Bywaters  
Director

JB/cs

P. S. The two Shahn prints which were sent for the exhibition have been sold and I am sure that a check from Young Collections will be coming along soon. Also a check for the "Wheatfield" print should be in the mail to you soon.

ERNEST BROWN & PHILLIPS LTD

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TELEPHONE: WHITEHALL 3375.  
TELEGRAMS: OFORT, LBSQUARE, LONDON.

THE LEICESTER GALLERIES.

LEICESTER SQUARE.

LONDON, W.C.2.

20th January, 1959

Mrs. Edith Gregor Halpert,  
The Downtown Gallery,  
32, East 51 Street,  
New York 22,  
New York, U.S.A.

Dear Mrs. Halpert,

I can quite understand your persistence and am pleased to be able to tell you that I received one of your outstanding bronzes "Armless seated figure against wall" a couple of days ago, and that Henry Moore has promised to deliver the last outstanding one "Seated girl against square wall" next Friday. I will of course lose no time crating and despatching them to you, and thank you for being so patient.

If you will refer to my letter of the 1st December you will see that your client Mr. Woolsey telephoned me at that time and said that he was going to come in and pay me the £ 450 he owes you against the Shahn drawing which he purchased. I was to set this amount against your debt for the Moore bronzes. I have heard nothing from him since that date and wondered if this arrangement still stands.

With kind regards,

Yours very sincerely,

*N. E. Brown*

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ROADSIDE ART GALLERY



JACKSON, NEW HAMPSHIRE

January 20, 1959

The Downtown Gallery  
32 East 51 Street  
New York, N. Y.

Dear Sir:

Thank you for sending me the 500 copies of  
"ABC for Collectors of American Contemporary Art".

Please find enclosed check for \$10 (ten dollars)  
as an initial payment on your bill of \$50. I shall  
endeavor to pay the balance in the very near future.

Very truly yours,

DCB/mjb

P.S. See Sunday magazine -  
Herald Tribune - Feb 8th  
DCB

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from both artist and purchaser involved. If it cannot be  
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purchaser is living, it can be assumed that the information  
is published 60 years after the date of sale.

# WADSWORTH ATHENEUM

COLT, MORGAN, AND AVERY MEMORIALS—A FREE PUBLIC ART MUSEUM—FOUNDED 1842

25 ATHENEUM SQ. NORTH  
HARTFORD 3, CONN.  
TELEPHONE JACKSON 7-2191  
Cable address: WADATH

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published.

January 20, 1959

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Edith:

Many thanks for your nice letter. I am delighted you had a good rest and a wonderful vacation. It is certainly kind of you to take the trouble to go through your record book and to get out the other items which were of interest to me. This is certainly kind of you and also generous of you to suggest presenting some sculpture to complete the cross section.

I shall certainly let you know when I can get to New York. I seem to be snowed under at the moment, with a good many lectures.

With all good wishes,

Very sincerely yours,

*Charlie*

C. C. Cunningham  
Director

CCC:eg



January 21. 59

Dear Edith,

Lawrence thoughtfully called us a few days ago and told us the sequel to the Philadelphia story.

We wish we <sup>could</sup> do something or say the thing that would be of help to you and all concerned.

It has been my experience that being much occupied with to-day and the anticipation of to-morrow is much better than dwelling in yesterday.

The trees are already anticipating their new leaves — Comes Spring. Musya joins me in all Good Wishes.

Musya - Charles



THE BUFFALO FINE ARTS ACADEMY  
ALBRIGHT ART GALLERY

BUFFALO 22, NEW YORK

January 21, 1959

OFFICE OF THE DIRECTOR

Mrs. Edith G. Halpert  
Director, The Downtown Gallery  
32 East 51st Street  
New York 22, New York

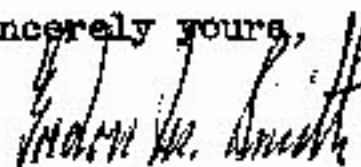
Dear Mrs. Halpert:

I am most grateful to you for the lists of the current valuations of our American paintings which you have prepared for us. It is a great help to me to have this information on tap, and I very much appreciate your taking the time out of your busy schedule to do this job for us.

Thank you for sending up the two Webers. We are enjoying having them here, and I am glad to have a chance to study them for a while.

With all good wishes,

Sincerely yours,



Gordon M. Smith  
Director

GMS:eb

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✓  
poc  
January 21, 1959

Mr. Larry Aldrich  
590 Seventh Avenue  
New York, N. Y.

Dear Mr. Aldrich:

Several days ago I was fortunate enough to receive from the Virginia Museum of Fine Arts in Richmond a copy of the catalogue of your collection now on view at that museum and incidentally want to congratulate you on so handsome a collection.

In referring to our records, I find that we do not have a photograph of the John Marin watercolor, AUTUMN LANDSCAPE, 1913, nor of the Marsden Hartley entitled MUSICAL THEME. I am writing, therefore, to ask whether you would be good enough to furnish us with prints at your convenience. No doubt your photographer has the negatives and we shall be glad to pay for the two prints.

I shall be most grateful to you and hope to have the pleasure of seeing you in the near future.

Sincerely yours,

ESM:ph

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January 21, 1959

Miss Anne Kostant, Director  
Department Cultural Activities  
America-Israel Cultural Foundation, Inc.  
2 West 45th Street  
New York 36, N. Y.

Dear Miss Kostant:

Many thanks for sending me a catalogue of the exhibit "Forms From Israel." I certainly look forward to seeing this fascinating exhibition when it arrives in New York in May.

At the moment we are working on some plans in connection with American art in Israel but are not prepared to make any statements until a committee is formed and the project is on paper. When this occurs, I shall be very glad to discuss the matter with you. Meanwhile we have a number of people interested in the idea.

Also, there is a possibility that I will go to Israel next summer. But all that is very vague since I am so thoroughly overwhelmed with the gallery activities and may be too involved to carry out my plans.

In any event, I hope to have the pleasure of seeing you soon again.

Sincerely yours,

EGH:ph

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January 21, 1958

Mrs. Ruth P. Andrews  
1907 N. W. 82nd  
Oklahoma City 14, Oklahoma

Dear Mr. Andrews:

Indeed I shall be very glad to do anything I can to assist you with your project.

The only sculptor we represent — and of course I am prejudiced in considering him one of the great sculptors of the era — is William Zorach, who, aside from being represented in all the major museums in the United States, has a number of important commissions to his credit. At the moment the Whitney Museum is working on a huge retrospective exhibition of Zorach's work to be held there and in other museums throughout the country from October of this year until the completion of the circuit.

He has in his studio and we have at the gallery a considerable collection of available sculptures varying in subject and in material. I am sure that there is enough from which to choose without being involved in a commissioned work which is always somewhat less satisfactory than a work of art conceived by the artist with no specific commitment. If your library has a copy of "The Sculpture of William Zorach," by Paul S. Wingart (Department of Fine Arts and Archaeology, Columbia University), published by Pitman Publishing Corporation, New York and Chicago, 1938, you will get an excellent idea of the scope of Zorach's work up to that date. There have been a good many others completed subsequently.

If, on the other hand, you would prefer a younger sculptor, I shall be very glad to recommend one whom I consider of extraordinary promise. Of course it would be so much better if you could come to New York to see the actual objects and make a personal survey.

May I hear from you?

Sincerely yours,

SGH:pb

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January 21, 1959

Mr. Sam Cantey, III, Vice-President  
The First National Bank of Fort Worth  
Fort Worth, Texas

Dear Sam:

It was good to hear from you. I always regret that we see so little of the Canteys, who are among my most favorite people. However, I do the best I can by mail.

Indeed, I shall be very happy to send you the three prints by Ben Shahn and three watercolors by Arthur Dove, which I shall select with very great care. The Whitney exhibition is now en route to the Boston Museum of Fine Arts and nothing can be withdrawn from that show, but I will check to see whether others listed are still in our possession and, if not, will make substitutions which I am sure you will like fully as well.

Since there is some time left before the shipping date, I might inquire as to your top selling price, so that I could suggest small paintings or drawings by other artists on our roster. If you can go as high as \$750, we have some magnificent watercolors by O'Keeffe and by Demuth at that price, as well as watercolors by Rattner at about \$450, and possibly some drawings at a slightly lower figure. This also applies (drawings) to Max Weber and Kuniyoshi. Won't you let me know.

My very best regards to Betsey and you.

Sincerely yours,

BHR:ph

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January 21, 1959

Dr. John A. Cook  
130 East End Avenue  
New York, N. Y.

Dear Dr. Cook:

Because the American Folk Art Gallery is a separate institution, I am sending you a Downtown Gallery check representing a credit for the Weber drawing amounting to \$624., minus the charge for the Zorach plaque amounting to \$360.50, thus leaving a balance of \$463.50.

When paying for the velvets, will you be good enough to make out the check in the name of the American Folk Art Gallery. Incidentally, I find that we made an error on our bill by reversing the numbers of the two paintings. I am sure that it does not matter to you but we have corrected our records and thought that you might like to do the same.

Now that the activities have quieted down to a slight degree, I shall have more leisure to select other examples of folk art if you are interested in adding to this group at some future time.

In any event, it is always a great pleasure to see you and Mrs. Cook.

My best regards.

Sincerely yours,

EGH:pb  
Enclosure

ck 23578

1/20/59

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January 21, 1959

Mr. Hermann Warner Williams, Jr.  
The Corcoran Gallery of Art  
Washington 6, D. C.

Dear Bill:

At last, the photographer came, snapped, developed, and delivered the photographs. And so I am sending you both the male and the female components of TANGO by Eli Nadelman.

As I mentioned previously, I am loathe to part with these carvings as I find there are no other Nadelmans in the medium available and have been receiving some extraordinary offers, but I did promise to send you the prints and am so doing.

I look forward to seeing you at your big shindig at Wildenstein's, next week.

My best regards.

Sincerely yours,

EGH:pb  
Enclosures

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January 21, 1959

Mr. Dekkers H. Davidson  
Entertainment Committee  
Dartmouth College Club  
37 East 39th Street  
New York 16, N. Y.

Dear Mr. Davidson:

We shall be very glad to make all the arrangements with our broker as well as with the trucking service. It would be advisable, of course, to have the pictures delivered the latter part of the preceding week, so that the hanging may be done before the opening on Monday. Is Sunday an impossible day at the Club -- I am referring to the shuffling around of the pictures and the physical hanging. If it is, perhaps you would suggest an evening the latter part of the week. It is rather difficult for me to get away and I would therefore prefer either Sunday or an evening.

Needless to say, I shall do my utmost to arrange an outstanding exhibition both for the sake of the Club, its members, and for the publicity. For your information, the following artists will be included in addition to those whose names are printed below: Maroden Hartley, Joseph Stella, Morris Graves, and Mark Tobey, representing, as a total group, the majority of outstanding artists in the contemporary American field.

Sincerely yours,

ES:apb

not to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 21, 1939

Mrs. Earl Wade Hubbard  
Lime Rock  
Connecticut

Dear Mrs. Hubbard:

It was nice to hear from you.

I think you are right in arranging for special insurance on the Stuart Davis and any other paintings you may have in your collection. While all exhibitors such as the Whitney Museum, et cetera, cover loans on their own policy during the period of any show for which the painting is borrowed, it is wise to maintain what is called a Fine Arts Flector. The name of our broker is Theodore D. Tausig, at 120 Wall Street, New York 5, but if you have a local broker, he may be able to handle this for you as this type of policy is becoming rather usual in all parts of the country. On the other hand, if you would like to have us take care of the matter for you, we shall be very glad to do so.

Also, in insuring the painting, I would suggest that you increase the valuation to \$12,500, which is the figure Davis had in mind but did not submit before the exhibition.

We are now very busy organizing our next show devoted to the work of John Marin dating from 1888 to 1919. This opens on February 3rd and will include a good many pictures never publicly exhibited. I hope that you and Mr. Hubbard will have occasion to be in New York during the month of February and will pay us a visit.

My best regards.

Sincerely yours,

EGH:pb

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January 21, 1959

Dr. Paul Todd Makler  
3138 Passayunk Avenue  
Philadelphia, Pennsylvania

Dear Dr. Makler:

I am enclosing a list representing the current insurance valuations of the paintings you acquired from me. No doubt you can get similar data from the other dealers.

I enjoyed so much visiting with you and Mrs. Makler last Saturday.

Sincerely yours,

EGH:pb  
Enclosure

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*Info - copy in record*

CHARLES DEMUTH (1883-1935)

ZINNIAS & SQUASH

Among paintings willed by Demuth to Georgia O'Keeffe.

*w.c.c.* EXHIBITED: ~~Downtown Gallery - Gallery Purchases~~, 5-6/55  
Downtown Gallery-Summer Show, 6/57 *Exhibited*  
Atlanta Art Association Galleries, 1/58  
Downtown Gallery-Demuth Exhibition, 5/6/58

ARTHUR G. DOVE (1880-1946)

BEACH, 1940

~~was~~ emulsion on linen gesso

EXHIBITED: An American Place-Dove Show, 1940

GEORGIA O'KEEFFE (1887-)

ANTELOPE HEAD WITH PERNIAL, 1953

*w.c.c.* EXHIBITED: Walker Art Center, 7/54  
Downtown Gallery-29th Annual Exhibition, 10/54  
Downtown Gallery-O'Keeffe Exhibition 3-4/55  
Hackley Art Gallery, 10/55  
Parrish Museum, Southampton, L.I., 6/56  
Landau Gallery, Los Angeles, 4/57  
Detering Galleries, Houston, 2/58 *Times*  
Sarasota Art Association, 4/58 *Florida*  
*w.c.c.* REPRODUCED: National Weekly, 12/25/55  
Catalogue, Detering Galleries, 2/58

PURPLE HILLS, 1938

EXHIBITED: An American Place, 1-3/39

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January 21, 1960

Insurance Valuations

GEORGIA O'KNEFFE

PURPLE HILLS, 1938

\$4000.

ANTELOPE HEAD WITH PEDERNAL

\$3750.

ARTHUR G. DOVE

BEACH, 1940

\$2500.

CHARLES DEMUTH

SQUASH AND ZINNIA

\$1500.

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January 21, 1950

Mr. William H. Gerdts, Curator  
Painting and Sculpture  
The Newark Museum  
Newark 1, New Jersey

Dear Mr. Gerdts:

You were very kind to send me a photograph of the Rattner painting. We have added it to our photographic file and should very much like to do so with the O'Keeffe, Hartley, Halpert, Kuniyoshi, and Zerach referred to in your letter. Incidentally, when you send us the photographs (when and if), would you be good enough to include the year and the size, if the former is available. I shall be most grateful.

Perhaps you can drop by some afternoon for a drink to continue our conversation. It was so nice seeing you at Bill Cummings' and I regret that you could not join us later.

My best regards.

Sincerely yours,

EGH:pb

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



January 21, 1959

The Reverend Theodore M. Hesburgh, C.S.C., President  
University of Notre Dame  
Notre Dame, Indiana

Dear Father Hesburgh:

You were very kind indeed to write so friendly a letter about the exhibition and the fact that it received such favorable response.

In regards to your last paragraph, I wish I could be truly constructive. As you know, all museums -- with the tremendous interest in art these days -- are avid for gifts of outstanding works of art and collectors of art are courted directly by the institutions. In most instances, the gifts start in the home territory, which is most logical. Are there no collectors in your locale who can be induced to present works of art to your College of Liberal Arts. One really important painting or sculpture acquired in this manner and highly publicized in national papers and art magazines would encourage outsiders to contribute also. The large museums work at this very consistently and the snob appeal for collectors is great, of course, to have their names included as donors to these major museums. But I still think that publicizing one gift will make collectors conscious throughout the country and would encourage additional donations.

If I hear of anything available, I shall certainly communicate with you promptly.

My best regards.

Sincerely yours,

EGH:ph

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January 31, 1959

Mr. Hake Levin  
2347 Penobscot Building  
Detroit, Michigan

Dear Mr. Levin:

Much to my embarrassment, I just found an unfinished letter addressed to you, although I find a carbon of the photograph list of the Demuths, and so, I shall repeat myself.

Since we do not represent John Slean, I will limit my reply to the question of Charles Demuth. Fortunately we have the only comprehensive collection of this artist's work available for sale. Under separate cover I am sending you (I did) a few photographs, together with the pertinent data. If you would like to have one or two of these paintings sent to you on approval, I shall be glad to do so. However, will you be good enough to return the photographs at your convenience.

Of course it would be as much better if you could come in and go over the group because the color element in Demuth's work is as important as his superb linear design. It has been a long time since you have visited us and I hope to see you and Mrs. Levin sometime in the near future.

Sincerely yours,

EGH:ph

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January 21, 1959

Mr. Frederick A. Sweet  
Curator of American Painting and Sculpture  
The Art Institute of Chicago  
Michigan Avenue at Adams Street  
Chicago 3, Illinois

Dear Fred:

Please accept my belated thanks for your prompt response to my letter. I was very glad to receive the photograph for my very complete Harnett file and am writing to Norman Hirsch for a photograph of the still life.

Of course I am very much amused and pleased that Pomassins are being swapped for an American by the name of Harnett and am also very happy that Chicago was on the ball very early and obtained "Just Desert" when it did and at the price then current or less. If one lasts long enough (and I mean me), one has much fun. This tremendous activity in American art all-inclusive is truly gratifying and while it was a long, long wait, it was worth waiting for, don't you agree?

I shall be delighted to see you when you come to New York. Perhaps I can induce you to have a drink with me or break bread with an intimate group. Meanwhile, my very best regards.

Sincerely yours,

EGH:pb



AF A

January 21, 1959

Mr. Charles J. Rosenbloom  
1036 *Beachwood Blvd*  
Pittsburgh, Pennsylvania  
16

Dear Mr. Rosenbloom:

As I promised, I am sending you what information we have on the paintings you purchased yesterday.

I find that I have a sheet on GIRL WITH BIRD, but am adding below\* the complete list of museums included in the Smithsonian Institute circuit comprising an exhibition of outstanding examples in the field of American folk art.

A VIEW OF BROOKLYN, 1816. Inscribed, lower right, "1816 Brooklyn" and "Miss Dugan" the name of the artist. I purchased this painting in 1938 in West Hurley, New York, and among the exhibitions are the following:

The Downtown Gallery -- "American Ancestors Exhibition" -- November 1938

Parrish Museum, Southampton, New York, May-June, 1939

Wellesley College, February-March, 1950.

Also, as I mentioned, there is a large painting at the Brooklyn Museum with similar subject matter but a number of variations in detail.

The third picture, RELIGIOUS THEME "CHRIST DELIVERING THE KEYS TO ST. PETER," is among our new acquisitions and we have no record of previous exhibitions, et cetera. The painting was found in Vermont and is among the rare examples of religious genre employing a New-Testament theme, possibly based on an engraving in the Bible which appears richly embellished with additions such as New England architecture in the background. The Rockefeller Collection in Williamsburg has an example which the curator thinks is related to this painting because of the unusually high color and elaboration in the costumes.

It was so nice seeing you and Mrs. Rosenbloom and I hope soon to have the pleasure again.

Sincerely yours,

EH:pb

\*Please see attached

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



**GIRL WITH BIRD by C. L. Levin**

**Medium:** Oil on canvas  
**Size:** 27" wide x 35" high.  
**Date:** Dated 1850

**Information :**

This painting was found in Pennsylvania in 1941 and was restored by Levy in 1947. It is an unusual example among American folk art portraits, incorporating both the naive approach and an attempt for textural elegance. The color, too, is rather unusual as the predominance of brown (dress) is rarely seen. The following inscription appears at the lower right:

"C. L. LEWIN. PAINT. 1850"

The fact that a signature and date appears on the face of the canvas indicates that the artist of this painting was proud of his creation and took himself seriously.

**Exhibited**

Downtown Gallery (Catalogue #9) Masterpieces in A.F.A. August 1947  
American Institute of Design Demonstration House February 1953  
Downtown Gallery November 1953  
Smithsonian Institution circuit, "American Primitive Paintings"  
Kunstmuseum, Lucerne - June-October 1954  
Museum of Applied Arts, Vienna - October-November 1954  
Dortmund Municipal Museum, Germany - December 1954-January 1955  
America House, Munich - January-February 1955  
Liljevalch Museum, Stockholm - February-March 1955  
Kunsternes Haus, Oslo - March-April 1955  
Manchester City Art Gallery, England - May 1955  
Whitechapel Gallery, London - June-July 1955  
Trier Museum, Trier, Germany - August-September 1955  
Smithsonian Institution "American Folk Art" Exhibition at Brussels  
World's Fair, 1958

**Reproduced:**

Chicago Sun - February 7, 1943  
Book published in 1949 "Pictorial Folk Art" by Ford, page 97.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



RANDOLPH  
MACON  
WOMAN'S  
COLLEGE

LYNCHBURG  
VIRGINIA

DEPARTMENT OF ART

January 21, 1959

*Downtown Gallery*

Dear Mrs. Halpert.

I plan to be in New York next week from Monday through Wednesday, January 26-28, with Mr. Robert S. Fuller of this department, to assemble paintings for our 48th Annual Exhibition of Contemporary American Painting. We hope to drop in to see you and request the loan of a few works.

The theme is "American Women Painters" this year. The exhibition is scheduled for March 1 through 22. The collection date (by Berkeley Express) will be February 16. The catalog will go to press February 17.

I hope you will be willing to lend to this exhibition. If you do, I want you to know in advance that we cannot purchase from the Annual this year. Through our Louise J. Smith Fund we acquired a Thomas Hart Benton oil, Preparing the Bill, in 1958. Through our Fine Arts Fund we acquired an Arthur G. Dove, Cow #1, in 1957. As you can imagine, it will be a year or two before a usable amount has accumulated in either fund.

Before coming to your gallery, I shall try to telephone. The painters we are interested in are:

*Georgia O'Keeffe*

Sincerely yours,

*Mary F. Williams*

Mary F. Williams  
Chairman and Curator

Enclosures: Catalogues of 46th and 47th Annals

*We plan an Arts Festival, March, 1960  
and would like to discuss with you  
a Ben Shahn show, purchase, and  
lecture by him!*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published.



January 21, 1939

Judge Hiram B. Smith  
Probate Court for the County of Livingston  
Howell, Michigan

Dear Judge Smith:

Thank you for your letter.

While I have not had occasion to deal in the more established American artists of the 18th and 19th centuries, I should be interested in the John Trumbull, now that the interest in American art has increased to such a great extent.

If you would like to send the painting to me or a photograph, if you so prefer, I shall be glad to do all I can in obtaining information and current value for you. Please let me know your wishes in the matter.

Sincerely yours,

EGH:pb

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SMITHSONIAN INSTITUTION  
NATIONAL COLLECTION OF FINE ARTS  
WASHINGTON 25, D. C.

January 21st, 1959

Mrs. Harry Baum  
5159 34th Street, N.W.  
Washington, D.C.

Dear Mrs. Baum:

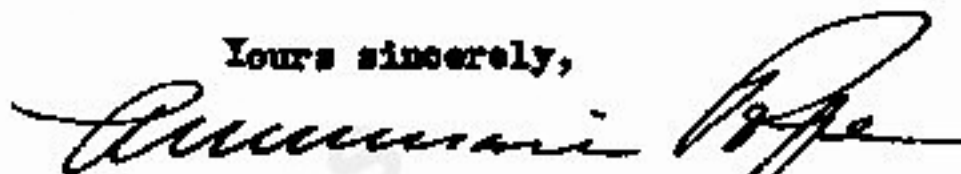
Many thanks for your good letter of January 16th. We are delighted to know that you enjoyed the "BRITISH ARTIST-CRAFTSMEN" show, and are most gratified at your interest in the possibility of purchasing some of these objects.

I am forwarding your letter to England for reply, since all sales are being handled by them. The address is as follows: British Artist-Craftsmen Ltd., 82 Fountain House, Park Lane, London W.1., England.

Unfortunately, none of the objects in the exhibition may be removed during the tour, but in many cases duplicates may be available.

I am sure you will hear from London soon in this regard, and thank you again for your interest.

Yours sincerely,



Mrs. John A. Pope, Chief  
Traveling Exhibition Service

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



CARNEGIE STUDY OF UNITED STATES ART

Box 1170  
Williamstown, Massachusetts

Office of the Executive Secretary

January 22, 1959

Mrs. Edith G. Halpert  
Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

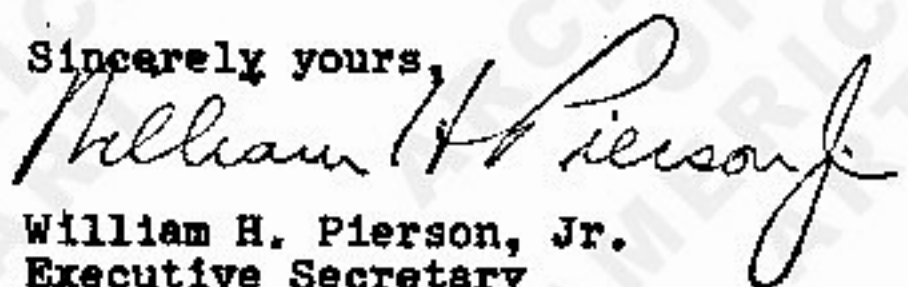
Enclosed you will find a memorandum concerning the Carnegie Study of the Arts of the United States with which you have generously indicated your willingness to cooperate.

Also enclosed are three (3) copies of a permission form with a list attached to each, itemizing the objects (or building) concerned. As per paragraph 2 of page 1 of the memorandum, please sign the original permission blank and one of the copies and return to us in the enclosed self-addressed envelope. The third copy is for your files.

As per paragraph 1 of page 2 of the memorandum, please indicate any corrections on the (4th) "EDITORIAL" copy of the list of objects (or building), and return this in the same envelope.

Because time is running short we would especially appreciate a prompt reply. Thank you.

Sincerely yours,

  
William H. Pierson, Jr.  
Executive Secretary

Enc. 6

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information published 60 years after the date of sale.



## CARNEGIE STUDY OF THE ARTS OF THE UNITED STATES

### **MEMORANDUM: Regarding permission and rights to all contributors to the Carnegie Study**

From its beginning in the spring of 1956 the Carnegie Study of the Arts of the United States has been working toward two major objectives. The first has been the selection of an authoritative body of material which, in coverage and quality, would give a comprehensive picture of American art and culture. The second has been to reproduce this material in the form of high quality color slides for distribution to educational institutions in this country and abroad. As a contributor to the project you may be interested to know that we hope to have the first sets of slides in the hands of educational institutions by the fall of 1958.

As you already know, the collection of negatives will become the property of the University of Georgia. When complete it will form a significant archive of color material on American art. Because of this, the question of rights commands our attention. Specifically, what we are asking of you is the right to make, possess and consign the negatives and to reproduce them in the form of color slides. However, to protect both you and us we would like to put this in the form of a written document. Enclosed you will find three copies of a permission form with a list of objects attached to each. We would appreciate it if you would sign the original and one copy and return both to us. The third copy is for your own files.

We have tried to make this document as simple as possible and have therefore written it in the form of a letter from you to the University of Georgia. The first paragraph grants to the University the permission to make and own the negatives and to produce and sell slides therefrom. We also intend that this right shall extend to any black and white or color reproductions that we may wish to include in the catalogue which is being published as a guide to the slides.

The second paragraph extends to you the right to use our negatives for any color work which you may undertake. The only stipulation that we have with respect to this is that the work be accomplished through the color laboratory which holds the consignment of the negatives. We ask this for no other reason than to protect the negatives from excessive handling and exposure to light.

The third paragraph gives you control over any further use of the negatives. It is obvious that these negatives will have potential applications beyond the scope of the Carnegie project. However, it is not our intention to thus use them nor will we permit such use without first making sure that proper permission has been obtained from you.

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Due recognition of your contribution to the project will be made in the catalogue which will accompany the slides; your name will also be printed directly on the slide mount itself. The exact form of each entry as it will appear in the catalogue is illustrated on the enclosed list. The titles on the slides will be reduced versions of those in the catalogue. We have made every effort to make this information as authoritative and accurate as possible. However, we want to be sure that what goes into print meets with your approval. To this end we are enclosing a fourth copy of the list which has been stamped "Editorial Copy". Would you be kind enough to look this over and correct any mistakes that you may find? We are particularly anxious to include accession numbers wherever they are available. Any other information which you feel ought to be added will be gratefully received.

After you have approved the list as it appears on the "Editorial Copy", would you kindly initial it and return it to us along with the permission letter? A self-addressed envelope is enclosed for your convenience.

The negatives, as they are made, are being filed at the color laboratory of Sandak, Inc., 4 East 48th Street, New York 17, New York. This laboratory is responsible for the entire technical development of our program and is handling the photography and the production of the Carnegie sets. They will also act as the general distributors for the slides. In their relations to the Study they function in much the same way that a publisher functions in relation to an author. The negatives have been consigned exclusively to them, and any color work done from the negatives will have to be accomplished through them. However, they may keep this consignment only so long as the quality of their production maintains a predetermined standard, and their prices remain reasonable. The Carnegie Corporation has appointed a continuing committee of experts to see that this part of the agreement is met. In asking you for your permission, therefore, we intend that it should extend to our consignee in their work of carrying out our objectives.

After the first gift sets are distributed by the Carnegie Corporation in the fall of 1958, the slides will be made available to all educational institutions through general sale. To broaden distribution the Carnegie Corporation has recently announced that they will subsidize the purchase of the slides for those institutions which can show themselves to be qualified. This subsidy will amount to approximately 50% of the sale price and will be applicable to two different types of sets, one of 2500 slides and the other of 1500. The slides will also be available in whole sets or in partial sets containing selected categories of material. In addition, they may be purchased as single slides. Although the standard production size will be 2 x 2, they can be obtained on special order in 3 1/4 x 4. The distributor in all instances will be Sandak, Inc. and any inquiries should be addressed to them. Questions about the Carnegie subsidy should be addressed directly to Miss Florence Anderson, Secretary, Carnegie Corporation of New York, 589 Fifth Avenue, New York 17, New York.

One of the most important factors in the success of the study has been the splendid cooperation we have received from museums and private owners throughout the country. To those of us who have been working closely with the project this has been one of its greatest rewards. We have

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Carnegie Study Memorandum to Contributors

-3-

realized from the beginning that our demands upon museums would be a nuisance; in the case of individual owners it has been an invasion of privacy. But your response has been generous and enthusiastic. In a very real sense our undertaking has grown into a combined effort of the American art world and for this support we are deeply grateful. As a modest expression of our appreciation for your help and support, we will give you a slide of each of the items included from your collection. These will be distributed along with the first sets and you should receive them sometime in the fall of 1958. In addition, we would like to suggest again that the negatives will be available to you for any reproduction work you may be planning. Also, those institutions which have sales desks may purchase the slides in quantity at a wholesale price. Arrangements for either of these services should be made directly through Sandak, Inc.

Again, may I express to you the sincere thanks of every member of the project for your generous support?

Members of the Advisory Board:

Lloyd Goodrich  
Oliver Larkin  
Tremaine McDowell

Martha Davidson, Coordinating Editor  
William H. Pierson, Jr., Executive Secretary



Lamar Dodd, Director  
Carnegie Study of the Arts  
of the United States

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PC 114  
PC 264  
PC 304  
SB 9  
SC 123

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

(To) The University of Georgia  
Athens, Georgia

We hereby give you permission to make, under a grant from the Carnegie Corporation of New York, color negatives of the objects in our collection listed herewith, with the understanding that you may have slides made from these negatives, and distributed and sold, under your supervision and control.

It is understood that positives or color separation negatives made from the negatives will be available to us by agreement with you or with the consignee of the negatives.

It is also understood that any use of these negatives by you or your consignee, other than for slides, will be subject to further agreement between us and you or your consignee.

Downtown Gallery

32 East 51st Street

New York, New York

Date

Signature

- \* DEMUTH, Charles. Poppies, 1929, w.c., 14" x 20".  
KUNIYOSHI, Yasuo. Little Joe with Cow, 1923, o., 28" x 42".  
MARIN, John. Sunset, 1922, w.c., 17 3/4" x 22 1/2".  
ANON. Pheasant (trade sign), early 19th C., sheet iron, L. 30 3/4".  
ZORACH, William. Victory, 1945, French marble, H. 43".

Downtown Gallery, New York, N.Y.

PG 114. DEMUTH, Charles (1883-1935). Peddler, 1929, w.c., 14" x 20". Downtown Gall., New York (32 E 51), N.Y.

PG 264. KUNIYOSHI, Yasuo (1893-1953). Little Joe with Gun, 1923, o., 28" x 42". Downtown Gall., New York (32 E 51), N.Y.

PG 304. MARIN, John (1870-1950). Sunset, 1922, w.c., 17 3/4" x 22". Downtown Gall., New York (32 E 51), N.Y.

SB 9. ANON. Pheasant (trade sign), early 19th C., sheet iron, L. 30 3/4". Downtown Gall., New York (32 E 51), N.Y.

SC 123. ZORACH, William (1887-). Victory, 1945, French marble, H. 43". Downtown Gall., New York (32 E 51), N.Y.

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JACOB SCHULMAN  
38 NORTH MAIN STREET  
GLOVERSVILLE, NEW YORK

January 22, 1959

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51 Street  
New York City

Dear Mrs. Halpert:

I just received my tickets to the Leonard Bernstein dinner for February 2 and find a note that they had forwarded your ticket directly to you.

My wife and I will be at your place between 6:15 and 6:30 on Monday evening.

Looking forward to seeing you at that time and with kindest regards, I am

Sincerely,



JS:KB

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be presumed that the information published is accurate. The publisher of the date of sale.

# WADSWORTH ATHENEUM

COLT, MORGAN, AND AVERY MEMORIALS - A FREE PUBLIC ART MUSEUM - FOUNDED 1842

25 ATHENEUM SQ. NORTH  
HARTFORD 3, CONN.  
TELEPHONE JACKSON 7-2191  
Cable address: WADATH

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January 22, 1959

Mr. Lawrence Allen  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

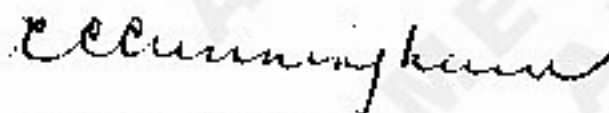
Dear Lawrence:

Thanks for your letter of January 16th in regard to the Sheeler which we have here on consignment. I am sorry there has been a delay, but one of the reasons is that we had to postpone our meeting and also that we wanted Mr. Schnakenberg to see the picture if it was to be purchased from his fund. My Committee met last Tuesday and I was about to write to Mrs. Halpert. I am sorry to say that we have decided against the Sheeler. Personally I was very much attracted to the picture, but some of the members of my committee feel that they would prefer other pictures by Sheeler.

We are, therefore, having the picture packed today and returned to you. Would you be good enough to thank Mrs. Halpert for her kindness in letting us consider this.

With best regards to you both,

Very sincerely yours,



C. C. Cunningham  
Director

CCC:eg



THE AMERICAN FEDERATION OF ARTS



1083 Fifth Avenue, New York 28 • SA 2-2452

January 23, 1959

OFFICERS

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Honorary President  
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Honorary Vice President

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

The American Federation of Arts is preparing to circulate a selection of paintings from the CORCORAN BIENNIAL, 1959. Mr. Harris K. Prior, Director of The American Federation of Arts, recently visited Washington to select the works we should like to include in the traveling show and the following were among them:

"Premiere" by Stuart Davis

"Winter Trees, Abiquiu, # VI" by Georgia O'Keeffe

We are writing at this time to tell you that we very much hope that the Gallery will be able to lend these works to our exhibition which will circulate to museums and art institutions throughout the United States from April, 1959 through April, 1960. A F A will, of course, assume full responsibility for the transportation and care of all works included in the show during the period they are under our auspices, and A F A will insure the paintings under our all-risk fine arts policy.

If you find that you will be able to lend these works to the exhibition will you be kind enough to fill in the necessary information on the enclosed loan agreement forms and return one copy to us at your earliest convenience. The duplicate copy is for your records.

We feel that the inclusion of these works in the exhibition would contribute a great deal to the importance of the show and we look forward to hearing from you.

Sincerely,

*Virginia Field*

Virginia Field  
Secretary for Exhibitions

DIRECTOR

Harris K. Prior

VF:et  
Enclosures

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information published is for the use of the artist or purchaser.



Erving Frederick Burton, M. A.  
A.B., M.E., F.A.A.P., F.A.C.P.

Jan. 23, 1959

Second Folio

Dear Edith:

We are very happy with our selection. The Shahn Threepenny Opera will be on its way back to you shortly. We did like it but we liked the drawing so much more that this one suffered by comparison.

We are still very anxious to get some further information on the 2 Harrett drawings. The Still Life was in an old old frame and must have hung undisturbed for a long time because a knot in the backing and a seam in the wood had bled through onto the drawing. We realize a bit more since we have returned home and delved into the subject that we did make an excellent purchase and we thank you for being considerate enough to allow us to see them.

We may see you in New York this Summer because we will be taking our children for a visit.

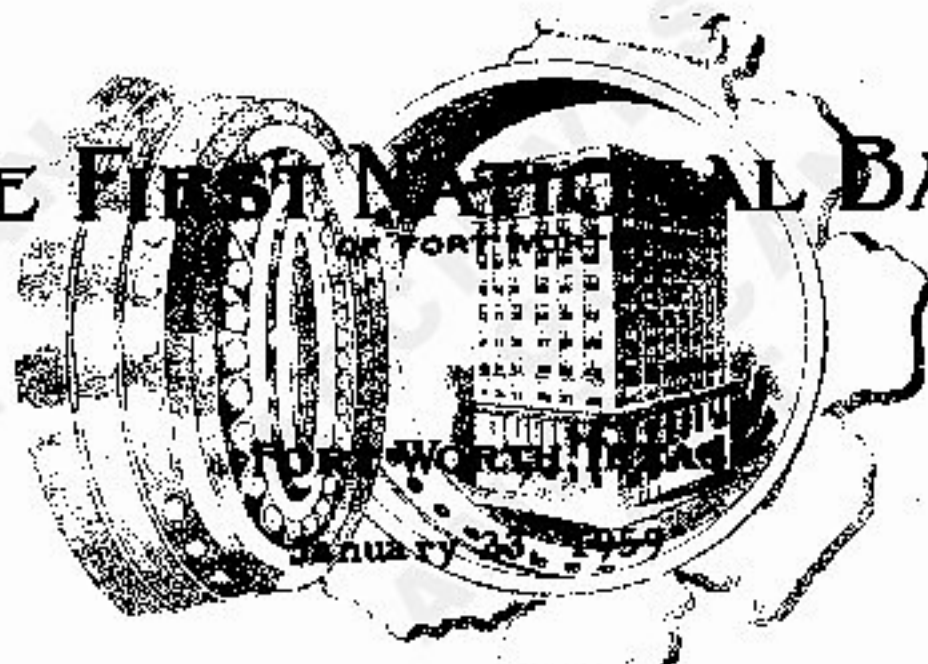
Sincerely,

*Erving*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



# THE FIRST NATIONAL BANK



SAM CANTEY, III  
VICE-PRESIDENT

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

Thanks so very much for your letter.

Do include one item each by O'Keeffe, Demuth, Rattner,  
Weber, and Kuniyoshi.

If you wish to send these unframed, we will frame them  
here.

Regards,

Sam Cantey, III  
Vice President

SC:mcm

Not to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published for news or other public sale.



# T H E D E N V E R A R T M U S E U M

WEST FOURTEENTH AVENUE AND ACOMA STREET  
CHILDREN'S MUSEUM, 1370 BANNOCK STREET

DENVER 4, COLORADO

OTTO KARL BACH - DIRECTOR  
NATIVE ARTS DIVISION, CHAPPELL HOUSE, 1300 LOGAN STREET

January 23, 1959

Miss Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Miss Halpert:

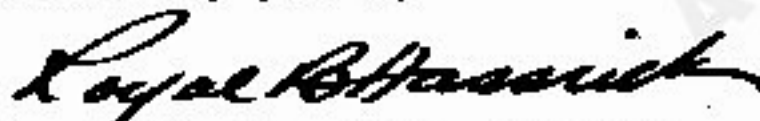
In connection with Colorado's Centennial Celebration, the Denver Art Museum is planning an exhibition entitled "Western Heritage" to be held from March 15 to July 12, 1959. It is our intention to make this a comprehensive report including American Indian Art, documentary paintings of the 19th Century West, and work of contemporary Colorado artists.

With respect to the section concerned with 19th Century documentary paintings, I am writing to ask if you would be willing to lend us one or more paintings by such artists as Stanley, Miller, Catlin, Eastman, Ranney, Mathews or the like which you feel would be appropriate to the topic of the American West. In the event you can lend something, I would greatly appreciate receiving 8" x 10" glossy photographs for possible use in publicity and publication.

It is planned that the exhibition will receive wide publicity. The Museum intends to publish a catalogue and hopes to purchase one or more of the borrowed works at the expiration of the show. Costs of shipping and insurance will be borne by us and arrangements for these matters will be forwarded in the near future.

The Denver Art Museum will be grateful indeed for any assistance you can give us. If, in the meantime, you wish further information, please do not hesitate to let me know.

Sincerely yours,



Royal B. Hassrick, Curator  
Western American Art

RBH/nls

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



**Probate Court for the County  
of Livingston**

**HOWELL, MICHIGAN**

PHONE 177

**HIRAM R. SMITH**  
Probate Judge  
Juvenile Judge

**HELEN M. GOULD**  
Probate Registrar  
**BARBARA L. MARR**  
Probate Clerk

January 23, 1959.

Mrs. Edith G. Halpert  
32 East 31st. Street  
New York 22, N. Y.  
The Downtown Gallery.

Dear Mrs. Halpert:- Re: John Trumbull portrait.

Your letter of January 21st. is received.

Several years ago I had kodak pictures of this painting taken and enclose one of them. The portrait has been over our fireplace mantle for some twenty years. There was a flash fire in the fireplace several years ago caused by evergreen branches being thrown in the fireplace. It was fortunate the portrait was not destroyed. There are few people who realize the value of the portrait or appreciate it. For these reason Mrs. Smith and I felt it should be where it may be seen by those who would be interested in Trumbull paintings and where it might be safely preserved.

As I told you in previous letter, it was given to me by a Margaret E. Hunt, an alumnae of the University of Michigan, whose husband, who predeceased her, was a captain in the Civil War-I recall her saying it was either her husband or his uncle who was the captain in the Civil War and that the portrait had been handed down to him through the Hunt family of which the subject of the painting was a relative. Mrs. Hunt gave me a written memorandum of the history of the portrait at the time but in some way it was mislaid and I have not been able to locate it. This old lady, Margaret E. Hunt, owned, with her husband, valuable timber lands in California. They had given a trust deed to the University of Michigan giving the University a one half interest in the lands the proceeds of which were to be used for scholarships. The University and Mrs. Hunt employed me to go to California at the time the State of California was seeking to condemn the lands for the California Redwood Highway. She had no relatives, at lease none closely related, and none for whom she cared. She lived like a hermit with little clothing and frugal meals which she cooked on an old oil stove. It was because I visited with her often that she requested the University to finance the California trip and later gave the portrait to me, which had been hanging in a Professor's home. She apparently had no reason for doubting that it was a genuine and I don't know of any reason why she or any of Mr. Hunt's people would be saying it was an original if it were not for, during Civil War days I don't suppose much was thought of Trumbull or his paintings.

Mrs. Smith and I have thought that perhaps sometime we might take the painting to New York with us and have some one look

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**Probate Court for the County  
of Livingston**

**HOWELL, MICHIGAN**

PHONE 177

**HIRAM R. SMITH**  
Probate Judge  
Juvenile Judge

**HELEN M. GOULD**  
Probate Registrar  
**BARBARA E. MAHE**  
Probate Clerk

Trumbull.

2.

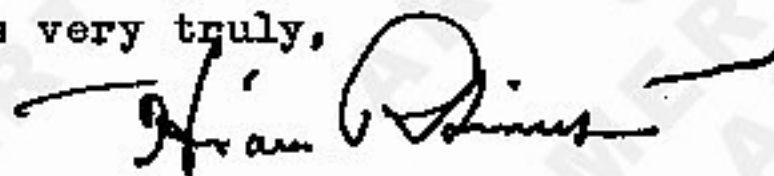
it over; but we do not like the idea of carrying it in a car as it might get damaged or stolen nor do we like to leave it anywhere, as it might disappear. I don't suppose it could be examined by any expert unless it were left at some place in New York City or some other city where experts of Trumbull paintings might be available. We really would like to have it examined by an expert or experts to establish its authenticity, if it be authentic. If it is not authentic we would want to know just as much as we would want to know if it is.

Some time ago we read of some noted painting which was examined by both London and New York experts and part of them stated it was and some of them stated it was not authentic. So we wonder, even if we left it to be examined, whether the same thing might happen; and whether, if a report of non-authenticity were given, it might be done for purpose of securing it at a small price, even though the examiner might find it to be authentic.

These are some of the thoughts running through our minds. I don't suppose the photograph enclosed would give any examiner any definite information. In any event, I appreciate your letter and any information or suggestions you may give. I would be interested in knowing the approximate value or estimated value of the portrait, assuming it is authentic; and what suggestions you might give to enable us to determine or to have its authenticity determined.

Thanking you, I am

Yours very truly,



Hiram R. Smith.

Enclosure:  
Photo.

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researchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
he published 50 years after the date of sale.

[Lent 1-23-59]

This is an original painting  
by John Trumbull, Revolutionary  
War period. Subject, Joseph Hunt.  
Portrait owned by Hiram R. Smith,  
Judge of Probate, Howell, Michigan.



not to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be presumed that the information  
published is correct as of the date of sale.

# WALKER ART CENTER

1710 Lyndale Avenue South Minneapolis 3, Minnesota Telephone: FEderal 6-0301 H. H. Arnason, Director

23 January 1959

Mrs. Edith G. Halpert  
Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Mrs. Halpert:

I have just learned from Mr. Arnason that he has not yet received the Stuart Davis photostats. Your letter written in mid-December (which I acknowledged and sent on to Mr. Arnason on December 17) said these were enclosed, but finding no enclosure, I assumed they were being sent under separate cover. When they did not arrive here, it seemed likely that you had sent them directly on to Mr. Arnason in Hawaii. Now I wonder whether there may have been some mix-up at your end—or a possibility of their having been lost in the Christmas mails.

Since, as you know, Mr. Arnason is most anxious to have these, we will be grateful for any news you can give us.

Sincerely,

*Haucey B. Miller*

Mrs. Robert H. Miller  
Administrative Secretary

nm

cc: Mr. Arnason

C O P Y

COMOLLI & COMPANY  
Incorporated  
BARRE . VERMONT

Jan 24, 1959.

Wm. Zorach  
Brooklyn New York

Dear Bill,

You know that this design of yours does give me a great deal to think about. The thought goes thru my mind about the height of the figures and I don't know what the depth of the sinkage and surely that is what was given me to be cautious.

I want you to check the price and if you believe that it's O. K. and otherwise I would prefer to discuss things over with you on this before we get into a hardship; I presume that you will give us some shape of model, or is it your idea for us to make them here in our plant. We can do this for you.

Give me a phone call. Office Granite 6-6-5721. Home at night Granite 6-7173

Want to cooperate with you in every way possible so to be helpful to secure the order. Most sincerely

I presume that the finish of the figures does not have to be too fine for this type of work and the faces and hands to be good.

Enclose some photographs of work that we have complete to give you an idea of what we are able to produce.

Sincerely

Armando.

not to publishing information regarding sales transactions, research are responsible for obtaining written permission on both sides and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



[1959]

EARLE GRANT  
2922 NICHOLS STREET  
SAN DIEGO 6, CALIFORNIA

Wednesday, 25.

Edith, dear:-

The Zlans arrived just a week ago - glass intact - and were received with joy! enrapturned - but having put on a very elaborate Party the night before, with a Tent on the Lawn even, for fifty-five Sweets we both were unremorseous for days; then Monday I had to be all prepared for my Income Tax Counselor who I hope will save us enough to pay you promptly for both paintings.

We are thud about Roth!

And Surprisingly we think we like the Date one better than the 1910 one. In Black + white, definitely, the other choice I am enclosing Check now for the one and after April 15<sup>th</sup> 1922 I can send another, when I have satisfied that Old Devil in Washington.

One should not compare them.

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



EARLE GRANT  
2922 NICHOLS STREET  
SAN DIEGO 6, CALIFORNIA

2

Warner Beach, Fine Arts Gallery Director  
was by to see them last evening and  
thought them the finest Zillars he has  
seen. "The Cape Split & Boat" a  
"Zillars" canvas (water color). They will  
probably get one late this year;  
by December you can decide how  
much you may increase the valuation.  
They are both beautifully framed but  
I am sorry I did not discuss the  
non-reflecting glass with you as we  
get an intense glare from the Bay  
in our rooms. We have done the Weber  
and Chagall gouaches, successfully.  
We were much impressed  
by the Shahn statement you sent us  
and if he comes in will you have him  
autograph another for us. He is the  
Artist I want to add next from you  
but I'd almost have to see these the  
paintings to choose one. The Weber had  
to move up to my bedroom - we have

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purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



too little wall space but the light  
is much better there (North) and it  
is <sup>even</sup> more beautiful hung in my room,  
& very personal to me.

At our Annual Dinner  
April 22<sup>nd</sup> Plin goes on the Board  
and we wish you could be a guest  
at our table, that evening.

Thank you Dear - for  
giving us this "Great Pleasure" out  
of your wallet - we are lucky.

I know the Gladstone very  
well as close friends - Paul & Margaret  
Hallen from France - have staid there  
each winter until the building noises  
nearby drove them away. I would like  
living there, I am sure.

Plin joins me with Love  
Forgive delay & this nervous hand  
Happy Easter Eve



15. Larch. h.  
Cambridge  
Mass.  
Dear Mrs. Halpert —

I turn to you for assistance. You may remember that I spoke to you in December about selling my Demuth. You told me you would want to see it before deciding on a price. I brought the picture here to look with me last Thurs. in a suit-case. The suit case, picture, clothes - everything was stolen from a taxi-cab. This has been a shock - fortunately I have some insurance. The insurance woman asked me to get a letter stating the approximate value of this painting from a qualified



Expert. Was you be willing &  
able to write me stating in  
your opinion the present value  
of this painting (or a comparable  
decently) - as you had not seen  
this picture recently - you  
will recollect that my picture  
had a tear in the paper.  
I was have hoped to sell this  
picture (set to me) for between  
\$800 & \$1000 but this may be  
high.

This is all most distressing  
to me - I wonder if this picture  
will ever turn up again & if so  
where.

I was appreciate any your help  
with the insurance people.

Sincerely - Frank Kinnien +  
1/25/59.



**DARTMOUTH COLLEGE CLUB**

87 EAST 39th ST., NEW YORK 16, N. Y.

January 26, 1959

Mrs. Edith Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

Thank you for your letter of January 21st agreeing to make the necessary arrangements for our art exhibit in February at the Club.

Incidentally, although Sunday normally would be possible for hanging the paintings we would suggest Monday morning, afternoon or evening at your convenience. By coincidence we are having our annual Calypso Party on Sunday, February 15th and we do not think it wise to have the paintings on the premises during this party.

Again, many thanks for your cooperation.

Very truly yours,

D.H. Davidson,  
Entertainment Chairman

DHD/pb

not to publishing information regarding sales transactions. searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



*#2A*  
*Get these*  
*out as*  
*soon as possible*

[REDACTED]

The Downtown Gallery  
32 East 51 Street  
New York, New York

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is not to be published.

Dear Mrs. Halpert:

I note from your correspondence with Mr. Cantey that you are planning to send down a number of things for our Members' Choice Exhibition in February.

Berkeley Express is calling for many of the items from other galleries if you care to get in touch with them. Otherwise, as we will insure on a wall to wall basis, shipments should be insured at the nominal \$550. valuation. I would appreciate very much a listing of the paintings with titles, sale price and insurance evaluation if it should differ from the sale price, whenever it is complete.

Yours sincerely,

*Judy McVeigh*

Judy McVeigh  
Curator

26 January, 1959



KNOLL ASSOCIATES INC., 575 MADISON AVENUE, NEW YORK 22, N. Y. MURRAY HILL 3-7900 CABLE ADDRESS: KNOLLET NEW YORK

**January 26, 1939**

The Downtown Gallery  
32 E. 51st Street  
New York, N. Y.

**Re: Art Work  
First National Bank of Miami**

**Gentlemen:**

This is to advise you that all invoices for prints which have been purchased for the First National Bank of Miami are to be mailed in duplicate to the bank. The following is the corrected address:

The First National Bank of Miami  
P. O. Box #2300  
Miami 30, Florida  
Attn: Mr. Frank T. Lichister  
Assistant Vice President

If you have received a purchase order from the bank, please indicate this number on your invoice.

The following is the corrected shipping address:

The First National Bank of Miami  
100 Biscayne Boulevard South  
Miami 30, Florida

Thank you.

Sincerely yours,

KNOLL ASSOCIATES, INC.

Doris Zimmerman  
Estimating Dept.

ME:ab

rior to publishing information regarding sales transactions, esawyers are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



ERNEST BROWN & PHILLIPS LTD

DIRECTORS  
OLIVER F. BROWN  
PATRICK L. PHILLIPS  
NICHOLAS E. BROWN  
E.C. PHILLIPS

TELEPHONE: WHITEHALL 3378.  
TELEGRAMS: OFORT, LESQUARE, LONDON.

THE LEICESTER GALLERIES.

LEICESTER SQUARE.

LONDON, W.C.2.

26th January, 1959

Mrs. Edith Gregor Halpert,  
The Downtown Gallery,  
32, East 51 Street,  
New York 22,  
New York, U.S.A.

Dear Mrs. Halpert,

I am pleased to tell you that both your outstanding Moore bronzes have been put into the hands of our shippers to-day and should not be long in reaching you. You have been extremely patient.

Please do not forget to let me know about the financial arrangement, which I referred to in my letter of the 20th January.

With kind regards,

Yours very sincerely,

*Nicholas E. Brown*

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JACOB SCHULMAN  
35 NORTH MAIN STREET  
GLOVERSVILLE, NEW YORK

January 26, 1959

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Mrs. Halpert:

Enclosed please find check of  
Benjamin Trading Corp. for \$2,100.00.

Many thanks for your attention to  
this.

With kindest regards, I am

Sincerely,



JS:KB  
Enc.

Not to publishing information regarding sales transactions.  
Researchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be presumed that the information  
may be published 60 years after the date of sale.



January 27, 1959

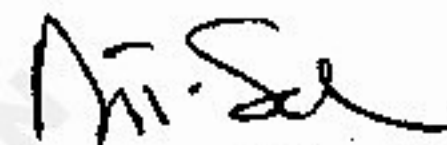
Miss Margaret M. Babcock  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Miss Babcock:

Since I have just heard from the people at the Cincinnati Art Director's Club that Ben Shahn will not be coming here in March, there will not be any need to bring a small exhibition of his prints and drawings to Cincinnati. I regret that these arrangements were not consummated.

With many thanks,

Sincerely yours,



Allen T. Schommar,

Curator

ATS:mm

ELDORADO 5-7872

DATE Jan. 27, 1959.

FROM THE DESK OF RUTH HAMMER

TO: Downtown Gallery,

Dear Edith:

Want to insure my Ben Shahn Painting.  
can you send a description and price to my  
insurance man:

Mr S. Paston,  
189 Montague St.,  
Brooklyn, 2, NY.

Many thanks. Am loving every moment with  
it!

  
Ruth

RUTH HAMMER ASSOCIATES, INC. • 2 WEST 59th STREET, NEW YORK 19, N. Y.

rior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.



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# INTERNATIONAL UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

Time of receipt is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

SYMBOLS
DL=Day Letter
NL=Night Letter
LT=International Letter Telegram

1201

(17)

M 092 PD=CAMBRIDGE MASS 27 154PME=

1999 JAN 27 PM 2 21

MRS EDITH HALPERT=

DOWNTOWN GALLERY 32 EAST 51 ST=

PLS DISREGARD LETTER OF MONDAY. DEMUTH HAS BEEN  
RECOVERED INTACT. STILL WISH TO SELL BUT LETTER  
CONCERNING VALUE UNNECESSARY=

FRANK KINNICUTT=

THE COMPANY WOULD APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

# THE PENNSYLVANIA STATE UNIVERSITY

UNIVERSITY PARK • PENNSYLVANIA

College of Education  
Department of Art Education  
Burrages Building

January 27, 1959

Miss Edith Gregor Halpert  
Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Miss Halpert:

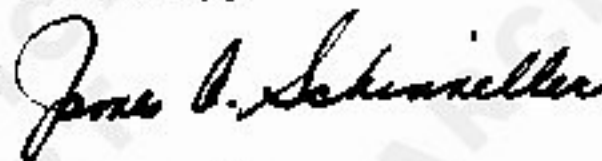
I am currently undertaking a publication dealing with the arts. The text is being prepared for high school students to develop an appreciation and interest in all areas of the visual arts.

Examples of paintings by Stuart Davis and Abraham Rattner would greatly enrich the publication. Would it be possible to secure three photographs (8 x 10 glossy, black and white) one photo of a Rattner painting and two paintings by Stuart Davis? One painting by Davis should relate to a city theme if available.

I will be pleased to meet the expense incurred in securing the photographs and will extend full credit to your gallery within the publication.

Thank you for any consideration extended.

Sincerely,



James A. Schinneller  
Assistant Professor  
Art Education

JAS:miw

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is correct.





UNITED STATES INFORMATION AGENCY  
WASHINGTON

January 27, 1959

Dear Mrs. Halpert:

We are planning to use an article written by Ben Shahn in the magazine America Illustrated, which is published by the U. S. Information Agency for distribution overseas.

May we have permission to include Shahn's painting described as "Patchwork of colors which Shahn saw as he passed windows of a Patterson, New Jersey dye factory"? Would you also be so kind as to give us the correct title for this painting?

If, we may be your permission to reproduce Shahn's painting, we expect to pick up electro plates made from the engraving used by LIFE magazine in their issue of October 4, 1954. The credit of course, will read "Downtown Gallery".

Thank you.

Sincerely,

*Maria Ealand*

Maria Ealand  
Picture Section  
America Illustrated

Enclosure:

Clipping

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York, New York

*Patterson, 1953*  
*Private Coll.*

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is correct.

UNIVERSITY OF CALIFORNIA

DICKSON ART CENTER  
LOS ANGELES 24, CALIFORNIA  
January 27, 1959

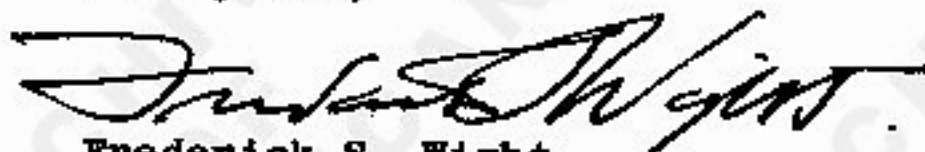
Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

Just to keep you up to date, not that you ever weren't. I wrote Braziller saying that I would do the Stewart Davis and setting terms at \$1,000 (he spoke of \$750 or \$1,000) plus the royalty he offered. I also asked coach round trip expenses, as I do not like to plow under earnings for travel and taxes. Whether this has anything to do with a wire I have just received saying in effect that the deal is off, I do not know. As you know, I have not been urging the matter, but I wanted to explain and not let you down. "Pocketbook," said Braziller, "decided not to create confusion with my other books," and so this seems to be the end of a confusing subject.

I am sorry. I had foreseen seeing you next week, which makes for restlessness.

Ever yours,



Frederick S. Wight  
Director of the Art Galleries

FSW:je

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information pertains to a person who died 50 years or more ago.





KNOLL ASSOCIATES INC., 575 MADISON AVENUE, NEW YORK 22, N. Y., MURRAY HILL 9-7900

January 28, 1959

*note*  
The Downtown Gallery, Inc.  
32 East 51st Street  
New York 22, N. Y.

Re: Your Invoice #8310  
Job #1381  
First National Bank of Miami

Gentlemen:

We are herewith returning the above mentioned invoice dated January 22, 1959, in the amount of \$75.00. This invoice should be sent in duplicate directly to:

The First National Bank of Miami  
P. O. Box #2500  
Miami 30, Florida  
Att: Mr. F. T. Lichliter

As per instructions to you in our letter of January 26th, we would suggest that when you send this invoice you mark it for Space #P-12. If a purchase order has been sent to you by the bank, please mention it on your invoice.

As you know we are making the selections and the bank is paying for them directly; therefore, please bill them at net prices.

Thank you.

Sincerely yours,

KNOLL ASSOCIATES, INC.

*Dori Kimmelman*  
Dori Kimmelman  
Estimating Dept.

DK:tb  
enc.

Inv. #8310

CABLE ADDRESS: KNOLLST NEW YORK

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



January 28, 1959

Mrs. Yoland Markson  
1851 Lago Vista  
Beverly Hills, California

Dear Mrs. Markson:

We are very pleased indeed that at long last we are able to plan an exhibition of paintings by Ben Shahn. His last show was held exactly five years ago.

Our decision was made just a few days ago when we were assured that we would have three or four new paintings never before exhibited, and therefore this hurried call.

For this exhibition we are borrowing the majority of paintings from museums and private collectors. Among these we consider your DREAM as outstanding an example that both the artist and the gallery feel it imperative to include it in this exhibition. Aside from the gratification to us, its inclusion will be a public service, as you can well understand.

*Chg in  
each case*

Of course we shall take care of all the expenses involved, including packing and shipping charges as well as the insurance -- either paying the pre-rate fee to you against your premium or adding the painting to our own insurance.

Because the exhibition is now scheduled for the month of March, starting on the 2nd, and because the art magazine critics must review the show during the first week of the preceding month, there is little time. I realize that it is an imposition but hope that you will be generous enough to cooperate with us in shipping the picture practically immediately. I am writing to Fred Wight at U.C.L.A., who I know will be glad to advise you about the routine involved.

I cannot tell you how appreciative Shahn and I will be for your cooperation. Will you be good enough to wire us collect immediately upon receipt of this letter. Thank you, and I hope to see you very soon.

Sincerely yours,

EGH:ph

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



# THE MINNEAPOLIS INSTITUTE OF ARTS

201 East 24th Street, Minneapolis 4, Minnesota Telephone: FEderal 5-4256 Cable address: Minnart

Richard S. Davis, Director

28 January 1959

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

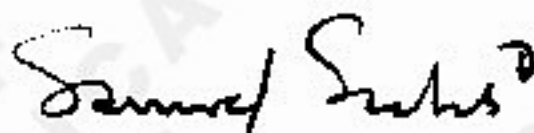
Dear Mrs. Halpert:

I am happy to tell you that all the fuss over the SUPERMARKET was quite unnecessary. It has been found, and in our loan storeroom at that. It must have been unpacked and the record of this action misplaced.

Although I am sure that you will be hearing from Mr. Davis on this matter shortly, I want to take this opportunity to thank you for your very generous and welcome gift to this department. I very much hope that in the future we will not only have a chance to give a showing of Shahn graphics, but to increase the permanent collection in Minneapolis as well.

Many thanks again and I do hope that you did not go to any trouble attempting to locate the print.

Yours sincerely,



Samuel Sachs II  
Assistant in Charge of Prints and Drawings

SS:mll

rior to publishing information regarding sales transactions, assemblers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or assembler is living, it can be assumed that the information may be published 60 years after the date of sale.



# THE NEWARK MUSEUM

NEWARK 1, NEW JERSEY



FRANKLIN CONKLIN, JR., President  
WILLIAM A. HUGHES, Vice-President  
MR. JOHN R. HARDIN, Vice-President  
MR. GEORGE BARBER, Vice-President  
LEONARD DREYFUS, Treasurer  
KATHERINE CONWAY, Secretary and Director  
MR. MILDRED BAKER, Asst. Secretary and Assoc. Director  
TELEPHONE: MITCHELL 2-0811

January 28, 1959

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Mrs. Halpert:

We have not had all the newly acquired works received in the bequest of Cora Louise Hartshorn photographed. I am sending you prints of those that have been taken and, if and when the others are done, I shall send these on to you also. Here, in any case, is a list of those works received by the artists in whom you were interested:

GEORGIA O'KEEFE: ✓ Greek Oak Leaves, 12 1/2 x 9", oil, Summer, 1923  
✓ Purple Petunias, 16 x 13 1/2", oil, Summer, 1925  
MARSEEN HARTLEY: ✓ Shell, 15 1/2 x 18 1/2", oil  
✓ Calla Lillies, 26 3/4 x 19 1/2", oil  
✓ Waterfall—New Hampshire, 26 x 15 1/2", oil  
SAMUEL HALPERT: ✓ Still Life—Spanish Series, 18 x 21 1/2", wax  
(and oil?)  
YASUO KUNIYOSHI: ✓ Still Life, 30 x 42", oil, 1928  
WILLIAM ZORACH: ✓ Autumn, 15 1/2 x 11", water color  
✓ Illouette Creek, 18 3/4 x 13 1/2", water color,  
1920

The "Calla Lillies" by Hartley was purchased from Charles Daniel in April of 1922; the Kuniyoshi was bought from Daniels in the year it was painted, 1928. Alfred Stieglitz sold the other two Hartleys to Miss Hartshorne in December of 1930; the "Waterfall" was also entitled "The Brook—New Hampshire", and the other was also called "The Shell—Green, Red and White". The O'Keeffe "Petunias" was acquired by Miss Hartshorn in March of 1926; she purchased the "Leaves" from the Anderson Galleries in March of 1924.

I believe this is all the information we have concerning these works; if you have any more, we would naturally be delighted to have it. There were a number of other pictures which we have

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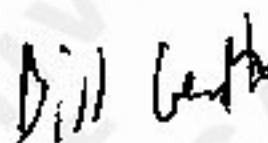


received in the bequest including a fine work by Miss Hartshorn herself who was a very accomplished painter and a really superb painting by Arthur B. Carles.

I regret that I cannot document these pictures more than I have, and that photographs of all of them are not yet available. As I mentioned in my previous letter, we would be delighted to show the collection to you and I hope that we may get together soon again.

With my best wishes,

Sincerely



William H. Gerdts  
Curator  
Painting and Sculpture

P.S.: In quite a different line but still within your special interests, we did acquire the Harnett oil concerning which painting I visited you some time ago. We are presently considering the acquisition of a superb still life by Jefferson David Chalfant which has been another "lost" painting. This Chalfant, in turn, is very similar to another owned privately in New York which is signed "Harnett". Have you any files on Chalfant? If we do acquire the painting I shall want to publish it and perhaps the forged one, also, since Chalfant material is relatively rare.

icc

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January 28, 1959

*Ben Shahn*

Mr. Joseph Strick  
Electroscelids corporation  
7436 Varna Street  
North Hollywood, California

Dear Mr. Strick:

We are very pleased indeed that at long last we are able to plan an exhibition of paintings by Ben Shahn. His last show was held exactly five years ago.

Our decision was made just a few days ago when we were assured that we would have three or four new paintings never before exhibited, and therefore this hurried call.

For this exhibition we are borrowing the majority of paintings from museums and private collectors. Among these we consider your *HELIX* AND *CRYSTAL* as outstanding an example that both the artist and the gallery feel it imperative to include it in this exhibition. Aside from the gratification to us, its inclusion will be a public service, as you can well understand.

Of course we shall take care of all the expenses involved, including packing and shipping charges as well as the insurance — either paying the pre-rata fee to you against your premium or adding the painting to our own insurance.

Because the exhibition is now scheduled for the month of March, starting on the 2nd, and because the art magazine critics must review the show during the first week of the preceding month, there is little time. I realize that it is an imposition but hope that you will be generous enough to cooperate with us in shipping the picture practically immediately. I am writing to Fred Wight at U.C.L.A., who I know will be glad to advise you about the routine involved.

I cannot tell you how appreciative Shahn and I will be for your cooperation. Will you be good enough to wire us collect immediately upon receipt of this letter. Thank you, and I hope to see you very soon.

Sincerely yours,

EGH:ph

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# SYRACUSE UNIVERSITY

SYRACUSE 10, NEW YORK

COLLEGE OF FINE ARTS • School of ARCHITECTURE • School of MUSIC • School of ART

January  
28  
1959

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, N. Y.

Dear Mrs. Halpert:

It certainly was a surprise to receive your letter of January 10, with the news of the Schulman gift to Syracuse University. The Shahn print arrived shortly after, while the Zerba painting came the end of last week.

I have written Mr. Schulman to thank him for his generosity but on behalf of Syracuse University and especially the School of Art, I want to express my sincere gratitude to you for your interest in our collection.

With only a short record of activity behind us, I think we have made remarkable progress. I feel assured that our University administration will continue to strive toward those objectives of high quality in art and wider appreciation of our contemporary American artists which you have so long advocated.

Again, our sincerest thanks for your cooperation.

Cordially yours,



Laurence Schmeckebier  
Professor of Fine Arts and Director  
School of Art

LS:MS

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WORCESTER ART MUSEUM  
35 SALISBURY STREET  
WORCESTER, MASSACHUSETTS

TELEPHONE PLessant 2-4678  
CABLE ADDRESS: WORCART

January 28, 1959

Mrs. Edith Greger Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N.Y.

Dear Mrs. Halpert:

You were most kind to give me so much time and help in connection with our various problems when I was in New York. Under separate cover I shall write you further concerning the Dial exhibition. This letter confirms arrangements for the exhibition which the Worcester Art Museum is planning with the help of our Members' Council and which has now been entitled: "For Collectors, a Sales Exhibition of Works of Art". Following a private view the evening of March 5 it will be open to the public from March 6 through April 5, 1959. Some two hundred objects will be put on view with the idea of stimulating sales to collectors, following the pattern of the familiar and successful exhibits held in St. Louis and Kansas City.

On the enclosed list are indicated the sixteen paintings and drawings and one sculpture which you have so kindly agreed to lend us for this event. In the end we decided we would not ask in addition for prints by Shahn this time. The prices you mentioned are listed, I trust correctly, opposite the objects. To these the Worcester Art Museum will add 15% and purchases will be handled in the following manner. The purchaser will make out a check directly to you for the full sale price and, at the end of the exhibit, you will be so kind as to remit the 15% to the Worcester Art Museum.

The listing of the pictures is in the approximate form we expect to use in the catalogue, and I shall welcome any corrections. We are giving artist's dates only when he is no longer living. In several cases my notes were inadequate and I would appreciate it if you would let me know the medium and support of the Davis, the Dove and the Hartley, and the correct titles of the Dove and the Shahn "Louis Armstrong" drawing. Perhaps my other titles and descriptions are at fault and I shall be glad to know where I am wrong.

We have made arrangements with W.S. Badworth & Son to collect the objects on February 4, or immediately thereafter, for shipment to Worcester. We assume that your insurance covers the objects while they are not in your possession.

We would be most happy to receive the names and addresses of any of your clients in the New England area who, you think, might enjoy receiving invitations to the opening and catalogues of the exhibition.

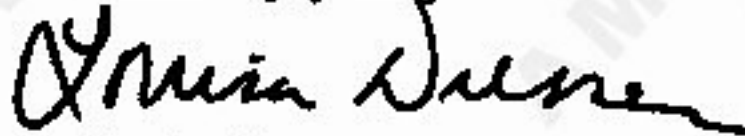
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If you have photographs readily available of any of the things you are lending we should appreciate having some which would reproduce well for publicity purposes.

With warmest thanks for your very helpful cooperation in this undertaking, - and looking forward to seeing you in Worcester - I am

Sincerely yours,



Louisa Dresser  
Curator

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THE BUFFALO FINE ARTS ACADEMY  
ALBRIGHT ART GALLERY  
BUFFALO 22, NEW YORK

THE MEMBERS' GALLERY

MEMBERS' ADVISORY COUNCIL

January 29, 1959

Mrs. Edith G. Halpert  
The Downtown Gallery  
30 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

The Members' Gallery, which is a sales and rental service of the Albright Art Gallery, Buffalo, New York, wishes to inform you that after fourteen years of handling Western New York artists exclusively, we have expanded our facilities to include nationally and internationally known American and European artists. This has been made possible through generous loans from a number of New York dealers.

Since this new project has been in operation for approximately one month, we have realized eleven sales out of an inventory of sixty-nine art works, and feel justified in being optimistic about future sales and rentals. The reaction to our efforts has been most encouraging, as has been the demand for more and varied work.

In order to keep pace with what we feel is a very genuine desire on the part of the Buffalo Community to participate in current trends, we are seeking to broaden our scope, particularly in the New York area. We would appreciate any suitable work that you might be willing to lend us. The enclosed post card is for your convenience in letting us know your decision. One of our representatives will be in New York on March 10th and 11th, and would be pleased to call on you to discuss this further.

Sincerely,

*Amette Tel Cravens*

Mrs. DuVal Cravens  
Chairman,  
The Members' Gallery



January 29, 1959

Mr. Robert Bendheim  
920 Fifth Avenue  
New York 21, N. Y.

Dear Mr. Bendheim:

As we are organizing a watercolor show for an out-of-town museum, we are eager to know what is available by the artists to be included, and specifically Stuart Davis.

Would you be good enough to let me know your decision regarding MURAL DETAIL STUDY #1, which you took on approval January 17th.

I hope to see you and Mrs. Bendheim in the near future.

Sincerely yours,

EGH:pb

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January 29, 1959

Mr. Hermann Warner Williams, Jr., Director  
The Corcoran Gallery of Art  
Washington 8, D. C.

Dear Bill:

And where were you last night? I expected to see you at the Wildenstein shindig and waited until almost closing time. I regret that I missed you.

As you recall, I telephoned you regarding the Stuart Davis painting *PREMIERE*, which was under consideration by one of our clients who decided to make the purchase just before the opening of the exhibition. His name is Mr. Charles Benenson and the home address is 15 Delman Road, Scarsdale, New York.

Would it be possible to ship the painting directly to him when the exhibition closes? Won't you please let me know?

I hope the Corcoran makes millions of dollars through the Wildenstein exhibition. Good luck and best regards.

Sincerely yours,

EGW:ph

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January 29, 1959

Mr. Peter H. Deitsch  
51 East 73rd Street  
New York, N. Y.

Dear Mr. Deitsch:

Several days ago we sent you two drawings by Constantin Guys  
owned by an elderly client of ours who wishes to dispose of the  
balance of his collection.

Will you please let me know whether these interest you and give  
me an approximate figure either for purchase or consignment.  
I shall be most grateful to you.

Sincerely yours,

EGH:ph

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researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that this information  
may be published 60 years after the date of sale.

January 29, 1959

Mr. Royal B. Hassrick, Curator  
Western American Art  
The Denver Art Museum  
West Fourteenth Avenue and Acoma Street  
Denver 4, Colorado

Dear Mr. Hassrick:

Much to my regret, I doubt whether I can be helpful to you in connection with any documentary paintings of the 19th century appropriate for your exhibition of "Western Heritage." The only painting of any importance of that type belongs to the Santa Barbara Museum. The title is BUFFALO HUNT. I shall, however, refer to our photographic records to ascertain whether there are other suitable paintings which were or are in our American folk art collection.

If you decide to extend your 20th century group, I can do much better, as all the following artists at one time or another painted in Western territory:

Stuart Davis (New Mexico)  
Kuniyoshi (Colorado, etc.)  
Marin (New Mexico)  
O'Keeffe (New Mexico and California)  
Rattner (Michigan, Ohio, and Illinois)  
Shoeler (California)  
Weber (Oregon, etc.)

I hope your show is a great success.

Sincerely yours,

EGH:pb



January 29, 1956

Mr. Armand Erpf  
550 Park Avenue  
New York, N. Y.

Dear Mr. Erpf:

We are very pleased indeed that at long last we are able to plan an exhibition of paintings by Ben Shahn. His last show was held exactly five years ago.

For this exhibition we are borrowing the majority of paintings from museums and private collectors. Among these we consider your FOLK SONG so outstanding an example that both the artist and the gallery feel it imperative to include it in this exhibition. Aside from the gratification to us, its inclusion will be a public service, as you can well understand.

Of course we shall take care of all the expenses involved, including packing and shipping charges as well as the insurance — either paying the pro-rata fee to you against your premium or adding the painting to our own insurance.

Because the exhibition is scheduled for the month of March, starting on the 2nd, and because the art magazine critics must review the show during the first week of the preceding month, we will require FOLK SONG about Wednesday of next week and will be glad to send for it at your convenience. Of course I hope you will agree to lend.

I cannot tell you how appreciative Shahn and I will be for your cooperation. Will you be good enough to wire us collect immediately upon receipt of this letter. Thank you, and I hope to see you very soon.

Sincerely yours,

EGH:pb

P.S. Would you be good enough to let me have the correct address of Mrs. Mary G. Roebeling. We sent her a letter on January 16th, directing it to 18 Beekman Place, but it was returned marked "Not delivered." We are eager to know what decision she has made regarding the Rattner painting. Many thanks.

Box 285,  
Virginia, Minnesota,  
January 29, 1959

Edith Halpert,  
New Yorks Downtown Gallery,  
New York, N. Y.

Dear Madam:

I read about your gallery in the Cosmopolitan article on art and I am interested in your plan for selling paintings on the installment plan. Do you have a catalogue for sale showing the paintings and would you let me know just how your plan operates.

Very truly yours,

*Mrs. Edward M. Fleck*  
Mrs. Edward M. Fleck



January 28, 1959

Mr. William H. Lane  
Leominster  
Massachusetts

Dear Bill:

Enclosed please find a list of the Marins chosen. Thank you for returning the entire group so promptly.

According to our records, you still have five Marins under consideration. A revised consignment invoice is enclosed. And we also have a long consignment for Dove watercolors. Have you decided which of these you intend to retain, and, if so, would you advise us whether you wish to have them charged to the Foundation or to your personal account.

I am so glad that you are not leaving Massachusetts before my jaunt to Massachusetts next weekend, February 7th and 8th. I shall be stopping at the Ritz but hope to see you in New York before then. We all miss you.

Sincerely yours,

EGH:pb  
Enclosures

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January 20, 1959

Mrs. Paul Todd Makler  
2180 Passyunk Avenue  
Philadelphia, Pennsylvania

Dear Mrs. Makler:

I was very pleased that you and Dr. Makler decided to retain the Pippin painting. It is an excellent example and the theme on which he based several of his top pictures.

This morning I purchased outright THE MAGIC MOUNTAIN and in response to your query can arrange to bring the price down to \$2800. If this interests you, do let me know.

The insurance valuations were sent to you several days ago and are no doubt in your possession by this time.

My best regards.

Sincerely yours,

EGM:pb

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January 20, 1959

Dr. Richard B. K. Melanathan, Director  
The Munson-Williams-Proctor Institute  
Utica, New York

Dear Dr. Melanathan:

As you may recall during our conversation regarding **PARABLE** by Ben Shahn, I mentioned that we were hoping for a one-man show at the gallery early in the year. This morning I learned that we would have three other paintings and with the help of loans from museums and private collectors, we expect to be all set for the one-man exhibition as of March 2nd.

I am writing, therefore, to ascertain whether we may have **PARABLE** for this occasion and whether it can be shipped to us almost immediately so that the magazine reviewers can have an opportunity to see the entire group before their deadline of February 8th.

Of course we shall take care of all the expenses involved including packing and shipping charges as well as the insurance — either paying the pre-rate fee to you against your premium or adding the painting to our policy.

I realize how inconsiderate this request may seem and hope that you will bear with us in this "rush act." We have waited five years for the occasion (Shahn's last one-man show in the gallery was that long ago) and March is the only month which is available for the exhibition.

I cannot tell you how appreciative Shahn and I will be for your kind cooperation. May I impose on you further by asking that you wire your reply (collect) immediately upon receipt of this letter.

Thank you, and I hope to see you soon.

Sincerely yours,

EGH:pb

P.S. I can tell you confidentially and sincerely that I consider **PARABLE** the Number-One Shahn and feel it is imperative to include it.

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Murphy Williams Proctor Inst.

community arts program - mwp

Date

memorandum to:

subject:

Handwritten notes in cursive script, including dates like "29th 59" and "7:52 A.M.!", and phrases such as "in Moscow from the 1st of August (about) through 8th September, but that would overlap only a couple of days. I'd been hoped for longer as I have large plans for the summer months. The enclosed info for the summer has been for the 1st of August to the 1st of September. I don't know if you can do anything about it."



rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permissions from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

[illegible]



January 20, 1959

Mr. Bernard Karpel, Librarian  
Museum of Modern Art  
11 West 53rd Street  
New York 19, N. Y.

Dear Mr. Karpel:

For some time I have endeavored to obtain a copy of a book or album entitled "Les dessins et aquarelles de Renoir" published in Germany a good many years ago but to date have been unsuccessful.

If you have a copy of this publication in your library, would you be good enough to enter the name of the publisher and possibly make some suggestion as to where I can obtain it. Your cooperation will be greatly appreciated.

A reply card is enclosed for your convenience.

Sincerely yours,

EG :pb  
Enclosure

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January 29, 1959

Mrs. James Reamer  
3236 Atlantic N.E.  
Warren, Ohio

Dear Mrs. Reamer:

I am so sorry that our show room was occupied during your visit and that you were inconvenienced by viewing the paintings in the public exhibition room. I hope you understood.

This morning several very exciting paintings by Arthur Dove were returned from an exhibition and I should be very glad to show these outstanding examples to you when you come to New York again. Won't you please ask for me personally when you come in, as I should like to have the pleasure of seeing you.

Sincerely yours,

EGH:pb

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**ST. ALBANS** *The National Cathedral School for Boys*

MOUNT ST. ALBAN, WASHINGTON 16, D.C.

Canon CHARLES MARTIN, Rector

January 29, 1959

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, N. Y.

Dear Mrs. Halpert,

In celebration of St. Albans School's Fiftieth Anniversary we are planning an exhibition of American painting at our school, which is located on the Close of the Protestant Episcopal Cathedral of Saint Peter and Saint Paul in Washington, D. C. The dates for this exhibition are Wednesday, May 20th through Wednesday, June 3d.

The Honorary Committee for the exhibition is composed of the following gentlemen: Mr. William A.M. Burden, Mr. David E. Finley, Mr. Duncan Phillips and Mr. Robert Richman. Mrs. H. Gates Lloyd has graciously accepted the active chairmanship of the exhibition.

The exhibition will be held in the school's Activities Building, a concrete and brick structure which has been approved for exhibition purposes by Mr. Rowland Lyon of the Smithsonian Institution. There will be trained guards on duty day and night. We will, of course pay for the cost of transportation, packing or crating, insurance from wall to wall, and will include in our contract with the Federal Storage Company the stipulation that the van used to transport the paintings will be reserved for the paintings for this exhibition and will not transport any other contents of any description.

Mrs. Lloyd has asked that I write you to inquire if you could suggest one or two canvases by Ben Shahn

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and from whom we might make inquiry as to their availability for our exhibition. We shall be most grateful for whatever help you can give us.

Very sincerely yours,

*Dean Stambaugh*

Dean Stambaugh  
Executive Secretary,  
Fiftieth Anniversary Committee

DS/da

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information listed is correct. The date of sale is listed in the right margin.

January 30, 1959  
January 29, 1959

Mr. Richard Reed, President  
American Color Print Society  
2022 Walnut Street  
Philadelphia 3, Pennsylvania  
Dear Mr. Reed:

Enclosed please find my check for the sum of one-hundred dollars for the renewal of the Senia Waters Award.  
Thank you for giving me the information about the previous prize.

Sincerely yours,  
I am delighted after the decision and I am sure will not extend the time beyond that. And as to the other, Senia Waters is always very much opposed to extending her paintings and where I have already a few exceptions — limited to the two or three that have already been out — and we must abide by her request not to send any of her work on loan.

And as, I hope you will try to some other time.

Sincerely, J. Reed,

W. Reed

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January 30, 1960

Miss Virginia Field  
Secretary for Exhibitions  
The American Federation of Arts  
1083 Fifth Avenue  
New York 28, N. Y.

Dear Miss Field:

Much as we should like to cooperate with you in connection with the selections you are making from the Cercoran Biennial, I regret to state that neither of the pictures will be available.

PUECHERRE was sold to a New York collector who is eagerly awaiting its delivery after the Cercoran and I am sure will not extend the time beyond that. And as to the other, Georgia O'Keeffe is always very much opposed to exhibiting her paintings and there are only a few exceptions — limited to the two or three that have already been out — and we must abide by her request not to send any of her work on tour.

And so, I hope you will try us some other time.

Sincerely yours,

EGH:pb

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# THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director  
Consultation service by appointment

32 EAST 51 STREET  
NEW YORK 22, N. Y.  
Telephone: PLaza 8-2787

January 30, 1959

The Jury of Fellows  
American Institute of Architects  
1735 New York Avenue N. W.  
Washington 6, D. C.

Gentlemen:

As I pointed out when I telephoned Mr. Sellow, your kind letter did not reach me until a week ago Friday and I was very happy to learn that the actual deadline was February 1st.

Indeed I feel honored with the request and consider it a rare privilege to express my great enthusiasm for the architecture of George W. W. Brewster, whose work I have followed these many years with keen interest and intense admiration.

I find it difficult to pinpoint the individual elements which make for the perfect unit of a Brewster "creation." The total effect is achieved with no evidence of stress and strain. One form flows into another. The subtle nuances of linear directions, of textural variations, manage to fuse with the large simple planes.

For me, Mr. Brewster's architecture relates and is part of the American idiom established by our early home makers, the wood carvers, cabinet makers; by those who fashioned the superb weathervanes and trade signs and all the other craftsmen and artists whose integrity, innate sense of beauty and response to time, environment, use, and the human elements set a proud standard for future generations. Each Brewster house is a continuity in a great native tradition of understatement and true quality with a plus of new developments, new materials, and a consideration of new requirements and settings.

Finally, I feel that in an era of self-imposed conformity alternating between sterility and transposed baroque, it takes deep conviction and great courage for an architect to be true to his own aesthetic principles — avoiding the contemporary fashion for dramatic accents and photogenic effects.

I regret that I cannot express myself in architectural terms and hope that I have succeeded within these limitations in revealing my unlimited admiration, appreciation, and pride in Mr. Brewster's contribution to our cultural life.

Again, may I thank you for giving me this opportunity.

Sincerely yours,

EGH:ph



# THE DOWNTOWN GALLERY

EDITH ORBOON HALPERT, Director  
Consultation service by appointment

32 EAST 51 STREET  
NEW YORK 22, N. Y.  
Telephone: PLaza 3-8707

January 30, 1959

The Jury of Fellows  
American Institute of Architects  
1735 New York Avenue N. W.  
Washington 6, D. C.

Gentlemen:

As I pointed out when I telephoned Mr. Sellow, your kind letter did not reach me until a week ago Friday and I was very happy to learn that the actual deadline was February 1st.

Indeed I feel honored with the request and consider it a rare privilege to express my great enthusiasm for the architecture of George W. W. Brewster, whose work I have followed these many years with keen interest and intense admiration.

I find it difficult to pinpoint the individual elements which make for the perfect unit of a Brewster "creation." The total effect is achieved with no evidence of stress and strain. One form flows into another. The subtle nuances of linear directions, of textural variations, manage to fuse with the large simple planes.

For me, Mr. Brewster's architecture relates and is part of the American idiom established by our early house makers, the wood carvers, cabinet makers; by those who fashioned the superb weathervanes and trade signs and all the other craftsmen and artists whose integrity, innate sense of beauty and response to time, environment, use, and the human elements set a proud standard for future generations. Each Brewster house is a continuity in a great native tradition of understatement and true quality with a plus of new developments, new materials, and a consideration of new requirements and settings.

Finally, I feel that in an era of self-imposed conformity alternating between sterility and transposed baroque, it takes deep conviction and great courage for an architect to be true to his own aesthetic principles -- avoiding the contemporary fashion for dramatic accents and photogenic effects.

I regret that I cannot express myself in architectural terms and hope that I have succeeded within these limitations in revealing my unlimited admiration, appreciation, and pride in Mr. Brewster's contribution to our cultural life.

Again, may I thank you for giving me this opportunity.

Sincerely yours,

ECH:ph



An exhibition of contemporary work of British  
Artist-Craftsmen for circulation in the United States and Canada

IN CRAFTSMANSHIP

Sponsors

THE AMERICAN AMBASSADOR  
H.E. JOHN MAY WHITNEY  
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HENRY MOORE  
JOHN FARLIGH C.B.E. R.A.  
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SIR JOHN BATHURST C.B.E.  
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Council

STANLEY WILD  
STEWART HUMPHREY  
MRS STANLEY WILD  
LADY JAMIESON  
THE NORMAN LUKI  
MRS MYAH MORRISON

January 30, 1959

Dear Mrs. Baum;

Your letter to the Smithsonian Institution has been forwarded to me. We are very pleased that you liked the exhibition, British Artist Craftsmen, and truly the Smithsonian did a wonderful job of displaying it.

I am sorry that we cannot help you much about the pieces of sculpture that you mentioned. None of the Henry Moore pieces in the exhibition, with the exception of the printed linen pieces, numbers 169 and 170, are for sale. If one is fortunate, and keeps an eye on the galleries showing that sort of thing, one can occasionally find a Henry Moore bronze, but it is not easy, even in England, where he lives, because he has very limited editions of his work, and the demand is very great for them.

I do not know if there is another copy of the Epstein's *Magestas* available. I would suggest that you write to Sir Jacob yourself, and ask him, telling him you saw the copy in our exhibition. It is a beautiful thing; I have one in my home. His address is Sir Jacob Epstein, 18 Hyde Park Gate, London, S.W.7, England.

Yours sincerely,

*Margretta Jamieson*

Lady Jamieson  
Co-Chairman.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



32

January 30, 1939

Central Petroleum Company  
215 East 149th Street  
New York, N. Y.

Attention of Mr. de Neve

Dear Mr. de Neve:

It has been a long time since we have had occasion to communicate with you about our heating problems.

During the past season some of us have been very unhappy either with the excessive heat or with a lack of it. All of this is due to the thermostat which will not function unless it is set at about 30, thus making it impossible on the lower floors. As soon as the setting is lower, the heat goes off and there are, naturally, many complaints.

I realize that the location of the thermostat is a very unfortunate one. I would very much like to have your recommendation or that of someone who specializes in this particular phase of heating so that we can arrange for an even distribution of heat throughout the building at whatever hours are most logical. Will you therefore be good enough to have this attended to at your earliest convenience. I shall be most grateful indeed.

Sincerely yours,

EGM:ph

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



# THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director  
Consultation service by appointment

32 EAST 51 STREET  
NEW YORK 22, N. Y.  
Telephone: PLaza 2-3787

January 30, 1959

Mrs. G. P. Conant  
P. O. Box 479  
Cold Spring Harbor, Long Island

*Put the att papers in her*

Dear Mrs. Conant:

In reply to your letter, may I refer you to the list of names which are printed below representing the permanent roster of the gallery. In addition to this group of outstanding artists we have some younger painters and sculptors as well as the most comprehensive collection of American folk art, a section which we added to the Downtown Gallery in 1929.

It would, of course, be advisable for you and other members of your committee to visit the gallery and discuss the matter. I would also suggest that you either send or bring a brochure relating to your museum, its facilities, space, et cetera, so that we can be more helpful when the occasion for discussion arises.

Sincerely yours,

*Edith Halpert*

EGH:pb

*210 running feet of space  
middle of June or  
1st of Sept.  
will call for appointment  
next Friday*

not to publishing information regarding sales transactions, as such are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



GEORGE M. CRAVEN  
19 SHALER STREET  
BROOKLINE 46, MASS.

1/30/59

Mrs E. G. Halpert  
The Downtown Gallery  
32 E 51 Street  
New York NY

Dear Mrs. Halpert,

This article on p. 136 was delayed 3 months  
but finally got into print. Rather timely  
here, as there is an exhibit of 40 works at M.I.T.  
a very fine show, and well installed, too.

Thanks again for your cooperation in making  
rights and prints available for reproduction.  
I'm sending Mr. Sheeler a copy.

Sincerely,

George M. Craven

Shaler

For to publishing information regarding sales transactions,  
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established after a reasonable search whether an artist or  
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may be published 60 years after the date of sale.



January 30, 1959

MEMO RE DOWNTOWN GALLERY

Section 59 of the Rent & Eviction Regulations of the Temporary State Housing Rent Commission provides for the issuance of a Certificate of Eviction where the landlord establishes that he seeks in good faith to permanently withdraw occupied housing accommodations from both the housing and non-housing rental markets without any intent to rent or sell all or any part of the land or structure and that he requires the entire structure, containing the housing accommodations or the land for his own immediate use in connection with a business which the landlord owns and operates in the immediate vicinity of the property in question.

In order to come under this section it will be necessary for Downtown Gallery, Inc. to become the landlord of the property. This can either be accomplished by a conveyance of the property to Downtown Gallery, Inc., or the merger of 32 East 51st Street Corporation into Downtown Gallery, Inc. If the tenants contest the proceeding, I am sure that they will say that the transfer was not made in good faith and that it was made only to come under the section. Since the burden of proving good faith is on the landlord, this presents a problem. Our contention can be that Mrs. Halpert was and is the sole stockholder of each corporation and the separation of the ownership of the property from the art gallery business was for convenience and for no other purpose.

If Mrs. Halpert decides to proceed under this section, I suggest that she retain an architect for the purpose of preparing plans for the conversion of the apartments into a business use. It would also be necessary to obtain approval of these plans from the Building and Housing Department. Copies of the approved plans would then be attached to the application. Of course there would be an expense in connection with the above and since there is no certainty that the application for a certificate of eviction would be granted, Mrs. Halpert may not be willing to undergo the expense.

The general procedure is as follows:

1. Landlord files application to Local Rent Administrator.
2. Tenants are given opportunity to answer the contentions of the application.

rior to publishing information regarding sales transactions, research is responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published for many other than the date of sale.



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

3. If necessary, a hearing is held before the Local Rent Administrator (this will probably happen in this situation).

4. A decision is rendered by the Local Rent Administrator either granting or denying application.

5. If a certificate is granted, there is a stay of eviction for 90 days from the date thereof.

6. If the application is denied or granted, the losing party may file a protest with the State Rent Administrator within 30 days after the issuance of the order and the other side may thereafter file its answer.

7. The Rent Administrator then decides the protest - generally approximately 90 days after the protest is filed.

8. The Rent Administrator may either affirm the order of the Local Rent Office or reverse the same, or refer the matter back to the Local Rent Office for further consideration. The Rent Administrator may also schedule a hearing prior to its determination. The Certificate of Eviction is stayed until the determination of the Rent Administrator.

9. An Article 78 proceeding in the Supreme Court may be commenced by the losing party within 30 days after the determination of the State Rent Administrator.

10. If a Certificate of Eviction was granted by the Local Rent Administrator and sustained by the State Rent Administrator, an eviction proceeding is then commenced in the Municipal Court. Generally the only issue before the Municipal Court would be whether there has been any change in circumstance since the issuance of the Certificate of Eviction. The Municipal Court is otherwise bound by the findings of the Rent Administrator. Generally a SIX MONTH STAY of eviction is granted in this case.

If the above procedure is followed, it would not be advisable to provide in the plans for the construction of the additional floor or penthouse for Mrs. Halpert's personal use. This should be done later, after the tenants have been removed. Otherwise it may furnish further ground for the tenants contesting the proceeding.



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NA

1630

January 30, 1950

Mrs. Shirley G. Hardin  
Fairweather-Hardin Gallery  
139 East Ontario Street  
Chicago 11, Illinois

Dear Shirley:

I certainly owe you an apology for not having attended to the matter sooner. I held the paintings but first expected to hear from you regarding the transfer of some of the pictures to Leo Hardness in order to avoid additional shipping charges.

Although we did sell a few paintings and drawings by artists not associated with the gallery, the buyers at the Christmas show always insist on the work of artists on our roster and we did not succeed in selling any of the paintings we had from you. I am both sorry and embarrassed and hope that you were not inconvenienced by the delay. The paintings are now being returned to you prepaid.

All

Again my apologies and best regards.

Sincerely yours,

EGH:pb



January 30, 1959

Mr. Fred Friendly  
4614 Fieldstone Road  
Riverdale, New York

Dear Fred:

Much to our joy, we have just discovered that there will be enough paintings to hold a one-man exhibition of Ben Shahn's work during the month of March.

For this occasion, we are borrowing the majority of pictures from museums and private collectors. Both Ben and I consider it imperative to include WHEN THE SAINTS..., the picture you acquired recently and hope that you will agree to lend it for this exhibition.

Because the magazine reviewers have a deadline of February 5th for seeing all the exhibits, may we call for the painting any day at your convenience before that date? Won't you please use the enclosed card for your reply — or, if you really want to be a swell guy, call me. Incidentally, will you let me know whether your insurance covers exhibition outside of your own premises or whether you would prefer to have us add the painting to our own policy?

I cannot tell you how appreciative Shahn and I will be for your cooperation.

My best regards.

Sincerely yours,

ECH:pb  
Enclosure

January 30, 1959

Mr. Adolph Green  
301 East 66th Street  
New York, N. Y.

Dear Adolph:

Much to our joy, we have just discovered that there will be enough paintings to hold a one-man exhibition of Ben Shahn's work during the month of March.

For this occasion, we are borrowing the majority of pictures from museums and private collectors. Both Ben and I consider it imperative to include STILL LIFE, the painting you acquired recently, and hope that you will agree to lend it for this exhibition.

Because the magazine reviewers have a deadline of February 5th for seeing all the exhibits, may we call for the painting any day at your convenience before February 4th? Won't you please use the enclosed card for your reply — or, if you really want to be a swell guy, call me. Incidentally, will you let me know whether your insurance covers exhibition outside of your own premises or whether you would prefer to have us add the painting to our own policy?

I cannot tell you how appreciative Shahn and I will be for your cooperation.

My best regards.

Sincerely yours,

EGH:pb  
Enclosure



January 30, 1959

Mrs. Jacob Kaplan  
Seabury Estate  
Sag Harbor Turnpike  
East Hampton, Long Island

Dear Mrs. Kaplan:

Much to our joy, we have just discovered that there will be enough paintings to hold a one-man exhibition of Ben Shahn's work during the month of March.

For this occasion, we are borrowing the majority of pictures from museums and private collectors. Both Ben and I consider it imperative to include COSMOS, the painting you acquired recently, and hope that you will agree to lend it for this occasion.

Because the magazine reviewers have a deadline of February 5th for seeing all the exhibits, may we call for the painting any day at your convenience before that date? Won't you please use the enclosed card for your reply — or, if you really want to be a swell guy, call me. Incidentally, will you let me know whether your insurance covers exhibition outside of your own premises or whether you would prefer to have us add the painting to our own policy?

I cannot tell you how appreciative Shahn and I will be for your cooperation.

My best regards.

Sincerely yours,

EGH:pb  
Enclosure

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

JAMES KEMPER  
922 WALNUT STREET  
KANSAS CITY, MO.

January 30, 1959

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Mrs. Halpert:

Mrs. Kemper and I enjoyed our visit with you in New York and I think I came away with a little better idea of the problems involved in connection with the Zorach sculpture. In reviewing the file it appears that Mr. Angelo Tagliabue furnished Mr. Zorach quotations covering the casting of the sculpture, the enlargement in plaster ready for the foundry, the shipping and packing expense and the expense of his supervision for a total of \$29,500. I am wondering if we should not pursue this further and determine what the other fees and expenses might be in the matter. I should much prefer a bronze monument and from the quotations received, a granite sculpture done to scale would cost considerably more than the quotations we now have from Mr. Tagliabue covering a bronze sculpture done in Italy. I wish you would please get into the matter again and let me hear from you as promptly as possible.

Sincerely yours



JMK:G

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January 30, 1959

Mr. Frank Kinnicutt  
15 Larch Road  
Cambridge, Massachusetts

Dear Mr. Kinnicutt:

Thank you for your letter and your subsequent telegram.

Of course I am pleased that you recovered your property so rapidly. While your figure of \$800 would not seem unfair for retail, it would seem obvious that we could not pay as much as a private collector. In referring to our records, I find that you paid \$450 for the Deweth painting and I should be willing to pay \$800 if that interests you. On the other hand, I am sure that you could do much better with a private individual. In any event, I suggest that you think it over and let me know your decision.

Sincerely yours,

ECH:pb

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AF A

January 30, 1939

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Mr. Peter Larson  
145 West 4th Street  
New York, N. Y.

Dear Mr. Larson:

I am about to send in my manuscript on American folk art and am putting the finishing touches on the technical section. Have you any objection to my use of some of the information that you must have in file regarding the detailed methods of operation in connection with metal employed by these early craftsmen? As I recall, you had something completely typed up which you showed me hastily. If that is available, I shall be very glad to give you full credit in the bibliography, listing whatever material you cared to give me as an "unpublished manuscript." Won't you please let me know.

As you know, I have a good deal of data which I have assembled during these many years but I would prefer to check it against the material prepared by an expert.

I look forward to hearing from you.

Sincerely yours,

EGH:pb



CHARLES J. ROSENBLOOM  
621 UNION TRUST BUILDING  
PITTSBURGH 19, PENNSYLVANIA

January 30, 1959

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York, New York

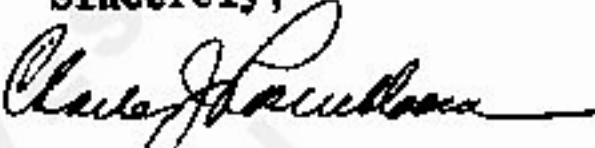
Dear Mrs. Halpert:

The two paintings arrived yesterday.  
I talked with Mr. Washburn about repairing the  
scratch on the C. L. Lewin painting. He would  
not recommend any one here to do the repairs.  
Carnegie sends such work to New York.

So, I am sending the painting back  
for the necessary touching up. It's too bad  
that this has to be the procedure since it takes  
time and extra transportation charges.

I hope you will attend to this  
matter.

Sincerely,

  
Charles J. Rosenbloom

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from both artist and purchaser involved. If it cannot be  
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purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

January 30, 1959

Professor Oliver W. Larkin  
Department of Art  
Smith College  
Northampton, Massachusetts

Dear Professor Larkin:

The information you requested is listed below. I have also added the Kuniyoshi painting, STOVE AND BOUQUET, which now belongs, as you will note, to the Wichita Art Museum.

If there is any other information you require and where I can be of help, please let me know.

I hope to have the pleasure of seeing you at the gallery on your next visit to New York.

Bernard Karfiol - Standing Nude  
Property of the Estate of Bernard Karfiol  
Courtesy of The Downtown Gallery

Georgia O'Keeffe - Skunk Cabbage  
Property of the artist  
Courtesy of The Downtown Gallery

Yasuo Kuniyoshi - Stove and Bouquet  
The Roland P. Murdock Collection,  
Wichita Art Museum, Kansas

Sincerely yours,

EGH:pb



January 30, 1969

Mrs. Eric Wegman, Art Chairman  
North Essex Section, National Council of Jewish Women  
866 Park Avenue  
Orange, New Jersey

Dear Mrs. Wegman:

On January the 23d, I sent you a second note referring to the two prints by Ben Shahn which were not returned with the others after your exhibition at the National Council of Jewish Women Headquarters. To date we have had no reply although our first letter was sent to you on December 20th.

We have been doing our utmost to cooperate with the various organizations using works of art for the purpose of raising money for those organizations. In each instance, it means a great deal of extra work for the gallery employees, with considerable expense involved. Because, on occasions such as this, we have to extend ourselves further by following up the matter several times, we are now considering discontinuing this practice entirely and I know that you will feel unhappy about your responsibility in this connection. Certainly I think we should expect the courtesy of a reply as well as the return of the prints. This letter is being sent to you by registered mail to make certain that it reaches you.

Sincerely yours,

EGM:pb

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January 30, 1959

Mr. James A. Schimmeller  
Assistant Professor of Art Education  
The Pennsylvania State University  
University Park, Pennsylvania

Dear Mr. Schimmeller:

I am very glad to cooperate with you in your project and am now ordering prints from our photographer. As soon as these arrive -- one of a Hattner painting and two of paintings by Davis -- the prints will be sent to you.

Sincerely yours,

RM:ph

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January 30, 1959

Mr. D. C. Lambert, Editor  
RATHBONE BOOKS LTD.  
68 Oxford Street  
London W 1, England

Dear Mr. Lambert:

Indeed we shall be very glad to add our consent to the reproduction of the Ben Shahn painting, SIR ALEC GUINNESS. However, it will be necessary for you to communicate directly with the current owner whose name is Mr. Shirley C. Burden. His address is 1026 Ridgedale Drive, Beverly Hills, California. In writing, will you please mention the fact that both Shahn and the gallery have given their consent.

Whatever remuneration there is should be sent directly to Mr. Ben Shahn in care of the gallery.

Sincerely yours,

EGH:pb

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January 30, 1959

Mr. Jacob Schulman  
28 East Boulevard  
Gloversville, New York

Dear Mr. Schulman:

Thank you so much for your letter.

I look forward to the pleasure of seeing you and Mrs. Schulman on Monday and expect to be ready by 6:30. Since the gallery is closed at that hour, will you please ring my bell in the hallway in the apartment section. When facing the gallery door and gate, you will find a door at the left which leads to the apartments. I hope you do not mind making it 6:30 rather than 6:15. Karl Zerbe is having an opening that afternoon and would be greatly distressed if I did not stop off, even for a moment. However, I shall be ready at 6:30 sharp.

I always seem to be asking you for some help or other. On March 2nd, for the first time in five years, we are opening a one-man exhibition of paintings by Ben Shahn. One of the pictures he is very eager to include and which has not been shown in a similar context is entitled FROM THE MARRIAGE OF HEAVEN AND HELL, dated 1955, and acquired by you several years ago. Since the magazine critics make a practice of reviewing each exhibition the first week of the month preceding the event, it is important for us to have all the pictures which we are borrowing by the middle of next week. If this letter reaches you in time, if you are willing to lend this picture, and if you are driving to New York, could I impose on you to bring along this small picture. I can leave it in my apartment Monday evening. If this is not feasible, can you arrange to have it shipped at our expense on your return to Gloversville?

Many thanks, and I look forward to seeing you.

Sincerely yours,

EGH:pb

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January 30, 1959

Miss Maria Ealand  
Picture Section America Illustrated  
United States Information Agency  
Washington, D. C.

Dear Miss Ealand:

Mrs. Halpert, Director of the Downtown Gallery  
grants permission to use the Ben Shahn watercolor  
entitled "Paterson, 1953" in your article on  
Shahn. The credit should read "Private Collection".

Sincerely yours

rior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
archivist is living, it can be assumed that the information  
may be published 60 years after the date of sale.

UNIVERSITY OF CALIFORNIA

DICKSON ART CENTER  
LOS ANGELES 24, CALIFORNIA  
January 30, 1959

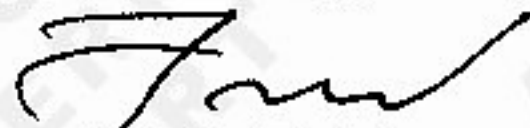
Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

I have been thinking over the Braziller non-business, and thought I should send you a week-end letter. I have somewhat feared that you might get deep in this out of friendship for me and I wanted to talk it over. A letter came from Braziller yesterday getting out of the deal with a misunderstanding: he had the impression that I had already written a book on Davis. He spoke over the phone last week of my doing Marin as well, and I pointed out I had already written on Marin, and it would be better for Marin's reputation if someone else did that one. It was entirely possible for Braziller to confuse Davis and Marin, but I really suspect that I seemed on the expensive side and perhaps I am.

As things are now, I really ought to back away from this one and don't want you to go through formations on my account. These things aren't too happy unless there is consent on both sides. You and I shall put on an interesting act again sometime, of that I am sure. We are too congenial, and if we did not have a painter, we could go out and find one.

Mine faithfully,



Frederick S. Wight  
Director of the Art Galleries

FSW:je

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



1994年12月29日

[illegible]

**January 30, 1958**

Mr. Edward A. Maser, Director  
The University of Kansas Museum of Art  
Lawrence, Kansas

Dear Mr. Hester:

Much as we should like to be of assistance to you in connection with your Grant Wood exhibition, I cannot furnish any information of help to you. We have never handled the work of this artist and although I know several people who may have examples by him, there have been enough important catalogues listing the names of owners, I am sure, to make it possible for you to obtain all the pictures available. On the other hand, if I learn of someone who made a recent acquisition of a Grant Wood, I shall communicate with you promptly.

Sincerely yours,

**2021-2022**

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



VERLAG GERD HATJE

STUTTGART ALEXANDERSTRASSE 21 TEL. 241270

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, N.Y.

January 30, 1958 x

Dear Mrs. Halpert:

We want to thank you very much for your kind letter of December 15, 1958 regarding the Stuart Davis called SALT SHAKER, which we intend to reproduce in our forthcoming book on CUBISM.

In the meantime we have asked the Museum of Modern Art to provide us with a photograph of this painting and to grant us the permission to reproduce it.

There are still two more Stuart Davis our author, Mr. Robert Rosenblum, decided to reproduce in our publication.

REPORT FROM ROCKPORT, 1940 Coll. Lowenthal, New York  
COLONIAL CUBISM, 1954, Walker Art Center, Minneapolis

As Mr. Lowenthal informed us he has asked you to send us a photograph of his picture. We would be very glad indeed to receive it in not too far a future.

The COLONIAL CUBISM from the Walker Art Center we would like to reproduce in color and Mr. Arnason already granted us the Museum's permission to do so. We also got a transparency and some color swatches as well as very exact instructions by the photographer, so we feel to be able to reproduce the painting in a very decent way. Mr. Arnason told us that you are holding the copyright for this picture. May we ask you therefore to kindly grant us permission to reproduce it? We would be very happy if you would consent to give this very beautiful Davis in colors.

Thank you once more for your amiable collaboration.

Sincerely yours,

VERLAG GERD HATJE

*U. Krauss*  
(Ursula Krauss)



rior to publishing information regarding sales transactions, subscribers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

# CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

# WESTERN UNION TELEGRAM

W. P. MARSHALL, President

## SYMBOLS

DL=Day Letter

NL=Night Letter

LT=International Letter Telegram

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

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L LLF034 44 NL COLLECT=TOL BEVERLY HILLS CALIF 30=  
EDITH HALPERT= 5109

165 DOWNTOWN GALLERY 32 EAST 51 ST NYK=

WILL SHIP BEN SHAHN PAINTING DREAM WITHIN A FEW DAYS  
UNFORTUNATELY WEATHER CHANGES AFFECT THE CONDITION OF  
THE PAINTING RESULTING IN CONSIDERABLE WARPING PLEASE  
CONSULT WITH MR SHAHN AND ADVISE ME WHAT TO DO ABOUT  
THIS CONDITION BEST WISHES FOR SUCCESS EXHIBITION  
SINCERELY=

ANNA BELLE MARKSON=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE



DMFA

DALLAS MUSEUM OF FINE ARTS, DALLAS 26, TEXAS

*Permitt*

Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

Thank you for sending the Ben Shahn silk screen "Wheat Field" so quickly; however, we are in doubt over the price - your bill is for \$75.00, but the price quoted in the Young Collections catalogue for the unframed print is \$35.00.

Sorry to be such a bother over the print, but I thought it best to check with you.

Sincerely,

*Jerry Jane Smith*

Jerry Jane Smith

January 31, 1959

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 50 years after the date of sale.



ROMA - VIA ARCHIMEDE 139

Rome, January 31, 1959

Mrs.  
Edith Halpert  
32 East 51st Street  
New York

Dear Mrs. Halpert:

I gave to my publisher, Mr. De Luca, your name and address, and maybe he will write you soon for photographs or color transparencies of some of Shahn's works. Thank you again for your letter on that subject which I showed him a long time ago.

Please forgive me for annoying you again: I need your help to complete the chronology I have prepared for my book on Ben Shahn.

Can you tell me if any exhibition of his works was held after May '57? Were there any catalogues of these exhibitions? If so, I need the title of the catalogue, the date of opening and ending of the exhibition, the name of the place and town where it was held.

Mr. Shahn illustrated, among other books about which I need no informations, an Anthology of Jewish Writing. It was published by Viking; Mr. Shahn could not tell me in what town and in what year: maybe 54, but he is not sure. Do you know it? And, please, do you know the name of the editor who selected the writings for that anthology?

"Homage to Mistress Bradstreet" by John Berryman, illustrated by Ben Shahn, was published in '56 by Farrar, Straus, and Cudahy: do you know

where? Can you please tell me if it is a book or a booklet?

I should also like to know, if possible, if "The old Country" by Sholom Aleichen, illustrated by Shahn, published by Crown in New York in '54, is a book or a booklet.

I thank you very much, and hope to be sometimes of any help to you.

With kindest regards

very sincerely yours

*Mirella Bentivoglio*

(Mirella Bentivoglio)